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Godfrey Ridout: Choral Music with Orchestra

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF Master of Music

DEPARTMENT OF MUSIC

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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled GODFREY RIDOUT: CHORAL MUSIC WITH ORCHESTRA submitted by Wayne George William Gilpin in partial fulfilment of the requirements for the degree of Master of Music.

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ABSTRACT

Godfrey Ridout (b. 1918) is one of Canada's best-known composers. This thesis presents an examination of Godfrey Ridout's choral music with orchestra and summarizes the main stylistic aspects of his work.

The first chapter sketches Ridout's life, touching upon the formative experiences, the impetus for composing and the opportunities for composing that have come his way.

The second chapter details the influences that have affected the composer and his compositional style. These influences include facets of his environment as well as references to other composers with whom he has come into contact.

The third chapter provides an analysis of four published works for chorus and orchestra: *The Dance*, *Four Sonnets*, *Pange Lingua* and *When Age and Youth Unite*. Formal structures and distinctive melodic, harmonic, rhythmic and textural features are discussed.

The last chapter gives a summary of the main characteristics of Ridout's style and an Appendix lists the Basic Components for Analytic Hypotheses used in the analysis of Ridout's music.

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CHAPTER I

BIOGRAPHICAL SKETCH

Early Years

Godfrey Ridout, Canadian teacher and composer, was born on May 6, 1918 in Toronto. He was the son of Douglas Kay and Amy Phyllis (Bird) Ridout. Music held an early fascination for him although there had been no professional musicians in his family. He attended Rosedale and Brown public schools in Toronto (1923-26) and completed his elementary education at Lakefield Preparatory School in Peterborough (1927-32). Secondary schooling took place at Upper Canada College from 1932 until 1936.

> In those days the Toronto Symphony Orchestra used to give concerts in the late afternoon, the so-called "twilight" concerts, because in the evenings all the musicians were busy in the film theatres. The late afternoon was a good time for a young boy to go to a concert and that's how I got to know a good deal of the symphonic repertoire.[1]
>
> --Godfrey Ridout

Ridout completed his high school education at North Toronto Collegiate Institute during 1936-37.

Conservatory Years

Ridout studied harmony, orchestration and conducting with Ettore Mazzoleni, counterpoint and organ with Charles Peaker and

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[1]Helmut Blume and Gilles Potvin, eds., *Thirty-Four Biographies of Canadian Composers/Trente-quatre biographies de compositeurs canadiens* (Montreal: Canadian Broadcasting Corporation, 1964; reprint ed., St. Clair Shore, Mich.: Scholarly Press, 1972), p. 88.

piano with Weldon Kilburn. Studies at the Royal Conservatory of Music in Toronto led to the Diploma of Associateship in Composition in 1938.

In the same year his compositional abilities were evidenced by his first major work, *Ballade*, for viola and string orchestra which was first performed by the Melodic Strings under Alexander Chuhaldin in 1939 in Toronto. This work won him a scholarship for the study of composition with Healey Willan.

The holocaust of World War II enveloped the Western world from 1939 to 1945. Ridout, like many other Canadian young men, joined the Canadian militia with the commission of second lieutenant. He served as a lieutenant in the Irish Regiment of Canada until 1946.

Following his student days at the Conservatory Ridout became a teacher of theory. Compositions during 1939 included *Festal Overture* for orchestra and *Two Songs for Soprano and Oboe*. In addition to his teaching duties he was invited to write scores for the National Film Board, and music for Canadian Broadcasting Corporation radio productions. He became known to Canadian radio audiences through such famous wartime broadcasts as *Comrades in Arms* and *Quiet Victory*. Although his media work kept him occupied, Ridout also ventured into the literary field, first as assistant editor of *Canadian Music* (1940-41), and later in the same capacity with the *Canadian Review of Music and Art* (1942-43). In 1944 he met and married Freda Antrobus. In the same year he was appointed Musical Director of the Victoria College Music Club at the University of Toronto. CBC work continued,

and this, combined with his teaching duties, precluded any major composing project until 1946 when he completed *Two Etudes* for string orchestra, published by Chappell. This work was performed by the International String Congress under Roy Harris.

University Years and Commissions

Nineteen forty-eight was a signal year: the birth of a daughter, Naomi, and an invitation from Arnold Walter to join the Faculty of Music at the University of Toronto as Lecturer in harmony and music history. Thus began a long association with the University. Ridout was at this time working on a grand project, a dramatic symphony, *Esther*. This work was completed in 1951 but still remains in manuscript. It was inspired by his admiration for the new state of Israel, and dedicated to Ettore Mazzoleni who first performed it with an orchestra of students from the Toronto Conservatory. The program of the symphony follows the biblical story as arranged by Ridout and theatre director Herman Voaden.

From 1949 to 1959 Ridout served as Musical Director of the Eaton Operatic Society in Toronto and he still serves as honourary vice-president of the Gilbert and Sullivan Society there. In 1951, a second girl, Victoria, was born.

In 1953 the composer was invited to contribute to a concert of Canadian music to be presented in New York's Carnegie Hall by Leopold Stokowski. The Canadian soprano Lois Marshall was to perform and the result of this fortuitous opportunity was a major choral setting of *Four Sonnets* by John Donne, commissioned by the Toronto Mendelssohn

Choir and published by Gordon V. Thompson. The Canada Council requested another work for voice and orchestra and in the same year the *Cantiones Mysticae* (Two mystical songs) on texts by Donne were completed and published by Frederick Harris.

The Coronation of Queen Elizabeth II took place in 1953 and Ridout's homage was a *Coronation Ode* for choir and orchestra on a commission from the CBC. Ridout's duties with the Eaton Operatic Society continued, as did his teaching duties. In 1957 a third child, Michael, was born.

The Royal visit in 1959 prompted another CBC commission--*Music for a Young Prince*--performed by the CBC Symphony Orchestra under Geoffrey Waddington. The work was included as part of the opening ceremonies of the St. Lawrence Seaway, at which the Queen was in attendance, and was, of course, dedicated to Prince Charles. The CBC commissions continued and a new work, *The Dance*, for chorus and orchestra was performed on television. It is a setting of a passage from *Carmina Burana* translated by John Addington Symonds. This work was published by Novello in 1964.

Later Works

Another choral work followed soon after. A composer is greatly motivated by commissions, and some great works of art throughout history have been created "to order." Such was the case with *Pange Lingua* written for the Three Choirs Hymn Festival held in St. Paul's Cathedral, Buffalo, New York, in 1961. The work had been published

the previous year by Waterloo Music and was subsequently performed by the Cheltenham Bach Choir during the British Contemporary Music Festival held in Cheltenham, England.

After thirteen years as a Lecturer at the university, Ridout was promoted to Assistant Professor. The CBC continued to provide him with commissions. For United Nations Day in 1961 the CBC orchestra was invited to perform at the United Nations and Ridout's *Fall Fair*, a short work for orchestra, was included on the program. It has had a number of subsequent performances in Canada, being well suited to good amateur orchestras.

The next year, Lois Marshall commissioned a sequel to *Four Sonnets*, and Ridout produced *Cantiones Mysticae No. 2, the Ascension*, for soprano and orchestra. It is a setting of the Propers for the Feast Day of the Ascension along with the Ascension Hymn by Bishop Venantius Fortunatus (A.D. 540-600).

In 1963 Ridout was commissioned by Ten Centuries Concerts in Toronto to reconstruct a comic opera by Joseph Quesnel, Canadian pioneer musician. Only the voice parts and the second violin parts were extant and Ridout expanded on these, as well as composing an overture for the opera in the style of Quesnel, using his tunes. *Colas et Colinette*, was published by Gordon V. Thompson and it has been recorded.

In the next two years Ridout's compositions were frequently heard at the Stratford Festival in Stratford, Ontario, and at concerts

in Toronto. In 1964 came a commission from Stratford to write the incidental music for a play, *The Country Wife*. In the same year Victor Feldbrill conducted the Toronto Symphony in a CBC commission for voice and orchestra entitled *In Memoriam Anne Frank* for soprano and orchestra on a text arranged by Bruce Attridge. Ridout was invited to become a director of the Composers, Authors and Publishers Association of Canada (CAPAC)--the Canadian performing rights society--in 1966. A year earlier he had written a new arrangement of *O Canada* for SATB chorus and orchestra.

Ridout's Anglican background and commitment resulted in a commission for fanfares and accompanying music for the enthronement of Archbishop Wilkinson of Toronto. The Canadian Music Educators Association also asked him to write a composition through the Centennial Commission to commemorate Canada's 100th birthday. The result, *When Age and Youth Unite*, is scored for chorus and band with words by Claude Bissell, past-President of the University of Toronto. By this time Ridout had become an Associate Professor at the university and had served on the staff for nineteen years.

Centennial year was a period of halcyon days for Canada and for Canadians. Centennial projects and commissions abounded; honours and awards were given in recognition of Canadian achievement. Two important commissions came Ridout's way in addition to the CMEA work. A ballet suite *La Prima Ballerina* was performed at EXPO '67 in Montreal by the National Ballet Orchestra under George Crum. The work had been commissioned by the National Ballet of Canada. The CBC also

gave him another commission, and *Folk Songs of Eastern Canada* for soprano and harp or strings was performed at a Toronto Festival by Lois Marshall with an orchestra under Mario Bernardi.

Recognition and Latest Works

Personal honours accrued to Godfrey Ridout in Canada's year of celebration. He was awarded an honourary Doctor of Laws degree from Queen's University and a Centennial Medal in recognition of his many contributions to Canadian musical life.

In 1969 he composed *Partita Academica* for the University of Toronto Concert Band and in the same year was again commissioned by the CBC. The Tudor Singers premiered *Domage of the Wise*, treating "clichés concerning time" assembled by Ronald Hambleton. His latest works include *Frivolités canadiennes*, a new work for the city of Kingston Tricentennial, and two works for the Estonian Choir and Chamber Players of Toronto.

Godfrey Ridout has been active throughout his career as a guest conductor of many orchestras, writer of articles for music magazines and commentator on CBC. In addition to his major compositions he has written many and varied anthems, songs, part songs and folk song arrangements. The University of Toronto recognized his dedication of more than 25 years of active participation in university life by presentation of a long service award during the university's sesquicentennial celebrations.

CHAPTER II

INFLUENCES ON RIDOUT'S MUSICAL STYLE

The Influences Defined

Ridout himself has freely indicated the influences on his style of composition, and in this chapter the composers and works to which he alluded will be examined.

In an interview with George Kidd, music critic of the Toronto *Telegram*, Ridout was quoted as saying:

> I would attend as many [concerts] as I could and one day I heard a performance of Holst's *Planets* (1918) which was contemporary for my period. I was won over immediately and if there is any influence on my musical life I must blame or credit Holst.[2]

A similar quotation appears in a 1964 CBC catalogue of composers:

> Holst's *Planets* was the first contemporary work that appealed to me. . . . if there is any single influence in my music that has been uppermost, it has been that of Holst.[3]

The music of Holst is the first and most important influence which will be defined below.

A second influence is Anglican liturgical music with which the composer was acquainted. This knowledge must have

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[2]George Kidd, "Godfrey Ridout: Distinguished Composer and Teacher," *The Canadian Composer*, February, 1966, p. 4.

[3]Blume and Potvin, *Thirty-Four Biographies*, p. 88.

stood him in good stead with Dr. Healey Willan, the noted Anglican church musician with whom Ridout had studied on scholarship. Ridout esteemed Willan and was especially complimentary towards Willan's style of composition, lauding his use of counterpoint and his contribution to opera with *Deirdre of the Sorrows*. The influence of Healey Willan will, therefore, be a third factor to be examined.

In an interview for *The Canadian Composer* Ridout said:

> I have been influenced very much by Stravinsky. All my work, except for the *Ballade*, has been influenced by the Stravinsky of the three earlier ballets. I'm drawn to his *Symphony of Psalms*, even to *Apollo Musagètes*; because they go back to the rhythmic schemes of his earlier work. The intellectual clarity of *Jeu de Cartes* had a big impact on me.[4]

The influence of Stravinsky is the fourth factor which will be examined.

An accrued influence stems from the composer's work as a commercial arranger for radio--jazz elements. Jazz rhythms made a lasting impression on Ridout as we shall discover upon examining his work.

Before investigating each of these influences in more detail, a word about the formation of style. The process is both osmotic and evolutionary: the circumstances of birth and upbringing couple with formative experiences to bear subtly upon the composer. In Ridout's case the atmosphere of an old Toronto family with strong Anglican ties was part of the process. Early exposure to the music of Holst

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[4]"Godfrey Ridout," *The Canadian Composer*, September, 1974, p. 6.

and other composers contributed as well.

The evolutionary part of the process may be viewed as a combination of the effect of activities necessitated by earning a living and the impact of contemporary creativity. For Ridout, commercial arranging influenced his art, and the creations of Stravinsky left a lasting impression. Rather than speak of distinct periods of style for Ridout we see an evolutionary process leading to a distinctive style.

The Influences Examined

Gustav Holst (1874-1934)

Gustav Holst was a unique composer. His works abound in mystical subjects and a general comment on his music might be that it embraces a pantheistic joy.

Throughout his career Holst was affected by a set of Sanskrit texts known as the *Rig Veda* hymns. Indeed, as Edmund Rubbra points out:

> The Hymns are intensely interesting to the Holstian, for in them one finds the germs of most of the harmonic, melodic and rhythmic idiosyncrasies of the composer's later works.[5]

One cannot completely delineate the mature style of Holst in the context of this thesis, and one is on unsure ground at the best of times when trying to correlate styles and influences, but there are certain salient features of Holst's style which will appear in the

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[5]Edmund Rubbra, *Gustav Holst*, (London: Triad Press, 1974), p. 30.

discussion of Ridout's work.

Holst was fond of using blocks of reiterated chords, mainly simple triads, usually harmonically unrelated, for a pulsating effect. The monotony of this stylistic feature was offset by the choice of a 5/4 time signature with shifting accents. Indeed, Holst was a composer who was consistent in his use of 5/4 and 7/4, two time signatures which are admirably suited to the iambus of English poetry. The grouping of the time signatures is characteristically in threes and fours, imbuing the phrases with a calculated flexibility.

Another characteristic of Holst's style is his use of recitative. The recitative is not just the repetition of a progressive text on one note but a recitative based on a narrow range of three or four notes pivoting around a chosen central note.

There are three other stylistic features which can be mentioned briefly, especially since they relate to Holst's *Planets*. There is the use of fourths either melodically or harmonically, the extended use of counterpoint, and the surge of rhythmic vitality throughout his work. These features of Holst's compositions were to influence Ridout. In an interview for *The Canadian Composer* Ridout reminisced:

> For instance, one work of which I am very proud is *Pange Lingua* which, when it was given in 1961 at the Cheltenham Festival in England where Holst was born, caused the critic of the *Gloucester Echo* to say that I had used Holst as a point of departure. He recognized the Holstianisms, even when I did not.[6]

The influence then, as was alleged earlier, was covert but formative.

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[6]"Godfrey Ridout," *The Canadian Composer*, September, 1974, p. 6.

Anglican Church Music

There are several features of Anglican Church music which may be noted as influences on Ridout's style. One need only peruse the Anglican Hymn Book to discern three distinct types of music with which the composer came into contact.

The first of these is plainchant. The Anglican Church preserved ancient office hymns as plainsong chant harmonized and set to vernacular texts. Such well-known hymns as *O Come, O Come, Emmanuel (Veni Emmanuel)* or *Now, My Tongue, the Mystery Telling (Pange Lingua)* are examples of this. The Church also preserved plainsong within the Anglican form of chanting. The process of evolution from plainsong to Anglican chant is succinctly summarized in Ellinwood's article in *Cantors at the Crossroads.*[7] Suffice it to say that the plainsong was placed in the tenor to begin with and three other voice parts "descanted" around it, producing block chords of four-part harmony to which the texts were chanted. A subsequent development was the shift of the plainsong from the tenor to the treble part. Plainsong in both these forms is an important body of music in the Anglican Church. Those who have been associated with the Anglican liturgical repertoire realize the lasting impression such music can have.

The second influential facet of Anglican service music is the corpus of traditional hymns. These hymns generally derive from the chorale tradition of Germany (Bach) and France (Genevan Psalter).

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[7]Leonard Ellinwood, "From Plainsong to Anglican Chant," *Cantors at the Crossroads: Essays on Church Music in honor of Walter E. Buszin,* ed. Johannes Riedel (St. Louis, Missouri: Concordia, 1967), pp. 21-24.

A final and perhaps most important aspect of Anglican church music is a body of hymns written by English composers of the nineteenth century. These were composers of the late Romantic school; men like the Reverend John Bacchus Dykes (1823-1876), Sir John Stainer (1840-1901), Sir Arthur Sullivan (1842-1900) and indeed, Gustav Holst.

Healey Willan (1880-1968)

Anglican church music was an important and lasting heritage, and the foremost figure in High Church musical tradition in Canada was Healey Willan. Willan was immersed in the music of the late nineteenth century and professed a deep knowledge and love of plainsong. Willan's style was a mixture of romanticism and a surety of technical expertise, especially counterpoint. Willan's legacy to composers like Ridout was threefold: an affirmation of romanticism in musical composition, a predilection for plainsong and an insistence on sound technique.

Igor Stravinsky (1882-1971)

Igor Stravinsky was the undisputed giant of twentieth-century music. The scope and variety of his work attest to his genius. His musical achievements dominated the first half of this century. Stravinsky's career divides into three periods: the Russian, neo-classical and serial. In written documents Ridout has mentioned three earlier ballets of the Russian period, and *Symphony of Psalms*,

Apollo Musagètes and *Jeu de Cartes* of the middle period. From these pieces what stylistic characteristics can be discerned as being most influential?

The three ballets referred to are *The Firebird*, *Petrushka* and *Le Sacre du Printemps*. Two characteristics of *The Firebird* ballet are the use of chromatic harmonies with orchestral virtuosic effects and the use of syncopation and rhythmical changes effected by note groupings and imposed accents. *Petrushka* expanded Stravinsky's language of orchestration and featured the extended use of bitonality (C+ against F#+) and much borrowing from Russian folk material. The rhythmic variety was also expanded through varied metre groupings and constantly shifting metre. The harmonic and rhythmic aspects of *Le Sacre du Printemps* broke new ground, as was clearly evidenced by the violent reaction to it. Bitonality was again a hallmark, and the irregularity of the thematic exposition confused listeners accustomed to the more formal music of earlier times. Themes were short and were developed by the simple expediency of repeating notes and changing time values. In the case of rhythm, violent accents were used to upset regular metre, and variety was achieved by changes of time signature at almost every bar. Stravinsky made use of ostinato, a complex harmonic structure, and brilliant orchestration which highlighted the percussion section.

The *Symphony of Psalms*, a choral work, is distinguished by the persistent use of rhythmic ostinati and the use of the intervals of the minor and major third as a unifying motive throughout. Other

features are the restricted-in-range lamentation of the first movement, the double fugue of the second movement, and the rhythmic vitality of the third movement. *Apollon Musagette* is characterized by the use of polyphony and *Jeu de Cartes* may be noted for its instrumentation, its allusions to the works of others and the clarity of the musical scheme.

Stravinsky's legacy was the expansion of rhythmic vocabulary, boldness of harmonic expression and ingenuity of orchestration.

Jazz Elements

It is not surprising that jazz elements influenced Ridout's style. Jazz itself was derivative from Ragtime and Blues, along with borrowed harmonic devices from the late Romantics with whom Ridout has such an affinity. Jazz makes use of chords with added sixths, sevenths, and ninths; it is the rhythm of jazz, however, towards which Ridout leans:

> I suppose what brought in the jazz rhythms was being a commercial arranger for radio before I became an academic. . . . In *Pange Lingua*, for instance, I take that simple and beautiful plainsong tune and put it into jagged rhythms the first time it is played, which may be a blasphemy, but it gets the work going and sets the tone for the rest of the work.[8]

It seems that twentieth-century music has a common thread involving rhythm running through it. From Holst's spiritual and poetic essays through Stravinsky's stunning impact to the age of

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[8]"Godfrey Ridout," *The Canadian Composer*, September, 1974, p. 6.

jazz, rhythm has been foremost. Ridout is a twentieth-century composer and his work reflects this emphasis on rhythm; as well, his style derives harmonically and melodically from the late Romantics, the Anglican Church tradition, Stravinsky, jazz and his own unique vision of music. In the next chapter Ridout's choral music will be examined for its stylistic components.

CHAPTER III

AN EXAMINATION OF RIDOUT'S CHORAL MUSIC

For the purpose of this chapter the guidelines for style analysis which Jan LaRue has propounded in his recent book have been adopted.[9] LaRue handles the matter of style as a musical rather than a philosophical process, and he provides a cue sheet for style analysis which breaks down music into various basic components for analytical hypotheses. These components are grouped under the acronym SHMERG (Sound, Harmony, Melody, Rhythm, Growth). This cue sheet is organized in a systematic method for examining pieces of music, and is of inestimable value. It is reproduced in the Appendix.

The guidelines which LaRue has set down are meant to be used within three dimensions of analysis: large, middle and small. These dimensions relate to musical syntax as follows:

Large Dimensions:	Group of Works
	Work
	Movement
Middle Dimensions:	Part
	Section
	Paragraph
	Sentence
Small Dimensions:	Phrase
	Subphrase
	Motive

Ridout's work will be examined using the above guidelines.

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[9] Jan LaRue, *Guidelines for Style Analysis* (New York: Norton, 1970).

This chapter will concentrate on four of Ridout's published choral works with orchestral accompaniment: *The Dance*, *Pange Lingua*, *Four Sonnets* and *When Age and Youth Unite*. There are four additional works for choir with orchestra: a setting of *O Canada* published in 1965 by Gordon V. Thompson, and three works which remain in manuscript (*Esther*, *Coronation Ode*, *Cantiones Mysticae No. 3*).

The Dance

The Dance was written in 1960 on a CBC commission. It is a ten-minute piece for SATB choir and orchestra published by Novello in 1964. The text is taken from *Carmina Burana CXXVIII* in a translation by John Addington Symonds.

Large Dimensions

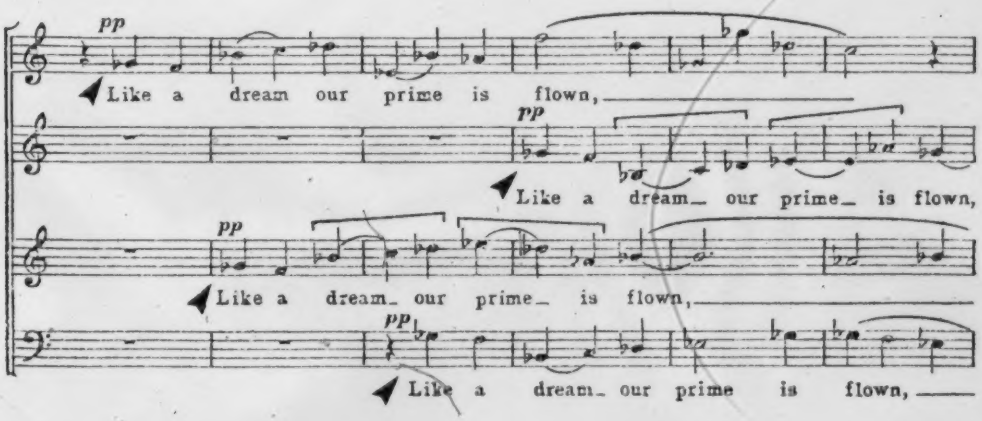
Sound

The orchestra is used in unison and 2+1 texture. There is a basic homophonic texture, some imitation and some use of solo sections to contrast with chordal choral sections. Sections for unaccompanied chorus alternate with sections for orchestra alone. Traditional orchestration and conservative instrumental treatment are hallmarks.

Harmony

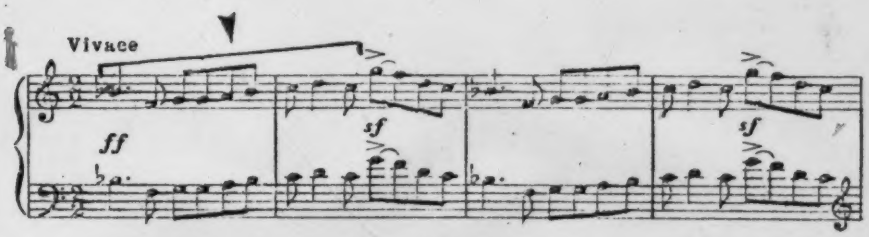
A key signature is lacking but the predominant tonality is $B^{b}+$. Excursions into $B^{b}-$ (tonic minor) also occur but the piece is multivalent, touching upon many keys. The chord vocabulary includes many chords with added 7ths, 9ths, 11ths and 13ths. Harmonic rhythm is derived

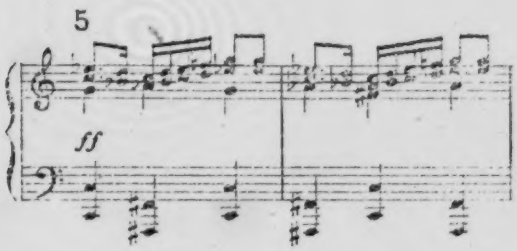
from a continuous occurrence of modulation. There are short choral sections with imitative entries.

Example 1. Imitative Choral Entries with Partial Inversions.

pp
Like a dream our prime is flown,
pp
Like a dream our prime is flown,
pp
Like a dream our prime is flown,
pp
Like a dream our prime is flown,

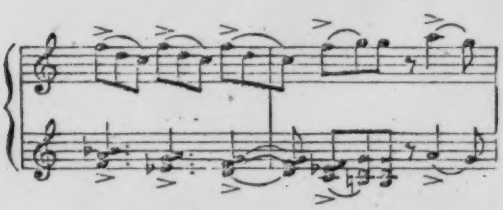
Melody

The melodic range is wide and the melodic movement is leaping and chromatic. The vocal climaxes are reached in the first two sections. The interval of the fourth has particular significance and the melodic motive of the first two bars appears again and again.

Example 2. Melodic Motive.

There are also many examples of ostinati.

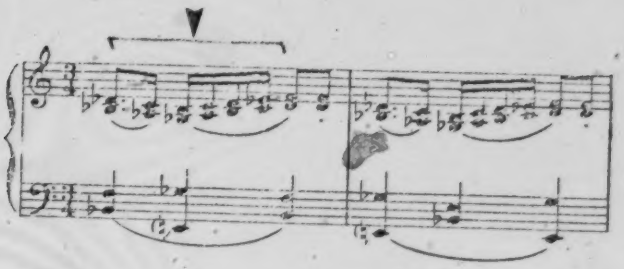
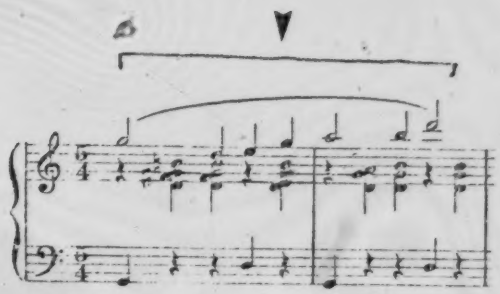
Example 3. Ostinato.

Rhythm

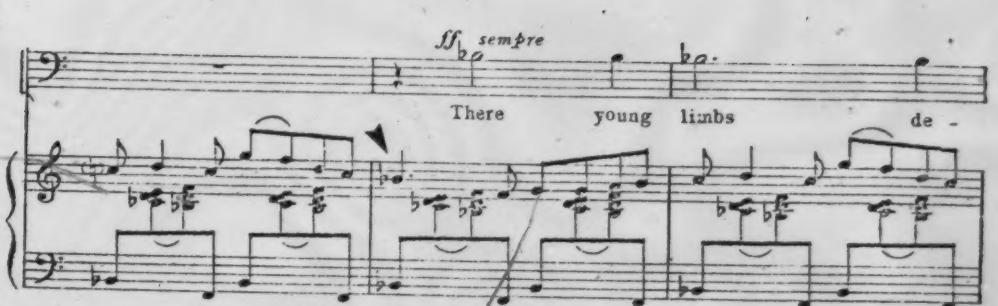
Choral sections are very lyrical while orchestral sections and accompaniment are jagged. Changes of time signature occur, frequently related to text (at number 2 and after number 8) and there are numerous instances of hemiola and syncopation.

Example 4. Syncopation and Hemiola.

The piece as a whole is polyrhythmic and there is a unifying rhythmic motive (see example 2) which appears in the first two bars and appears

throughout in different guises.

Example 5. Unifying Rhythmic Motive. (See also Example 2.)

a) Diminution.

b) Augmentation.

c) Accompaniment Figure.



Growth

The piece divides into five sections following the text of five eight-line verses. Section I is an introductory choral section, sixty bars long. Section II makes use of solo choral sections as a contrast to full choral sections and is forty-nine bars long. Section III begins imitatively with fugal entries in the choir and has contrasting solo choral sections. It is seventy-three bars long. Section IV begins like Section I; is seventy bars long and contains an extended orchestral section. Section V is sixty bars long and ends with a slightly altered version of the beginning of Section III. The piece begins rhythmically and climaxes in the first two sections, progressing to a subdued, quiet ending.

Middle Dimensions

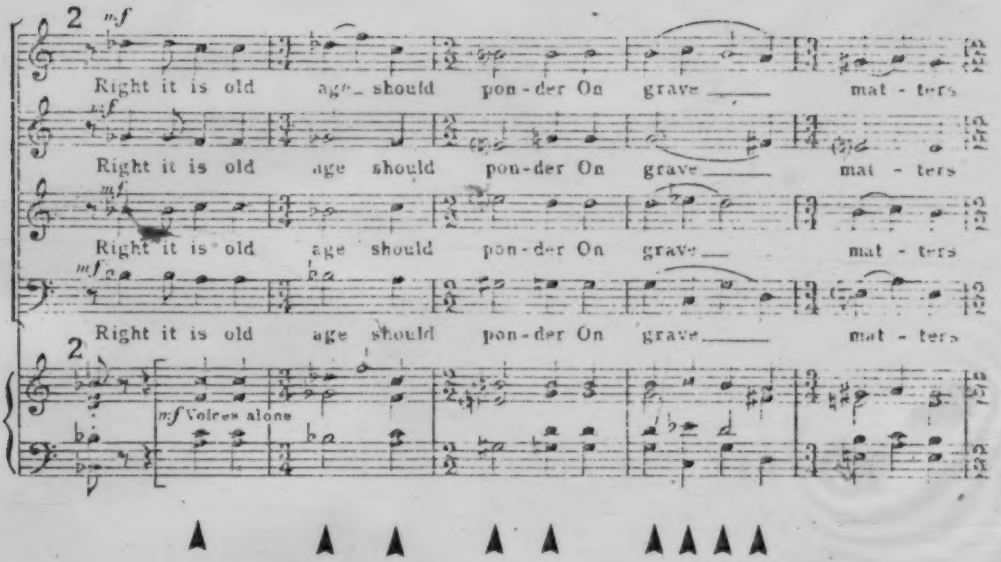
Section I

Sound

The full orchestra begins in unison and there is an homophonic choral entry with homophonic orchestral accompaniment. Dynamic intensity is created by the orchestral doubling of the chorus.

Harmony

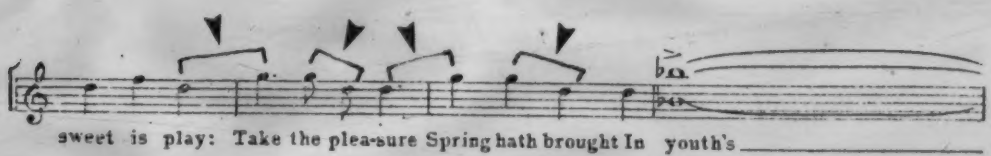
The key centre is $B^{b}+$. Use of chromaticism is evident from the first choral entry. Harmonic change is quite rapid at times.

Example 6. Harmonic Change.

Right it is old age should pon-der On grave mat - ters
Right it is old age should pon-der On grave mat - ters
Right it is old age should pon-der On grave mat - ters
Right it is old age should pon-der On grave mat - ters
mf Voices alone

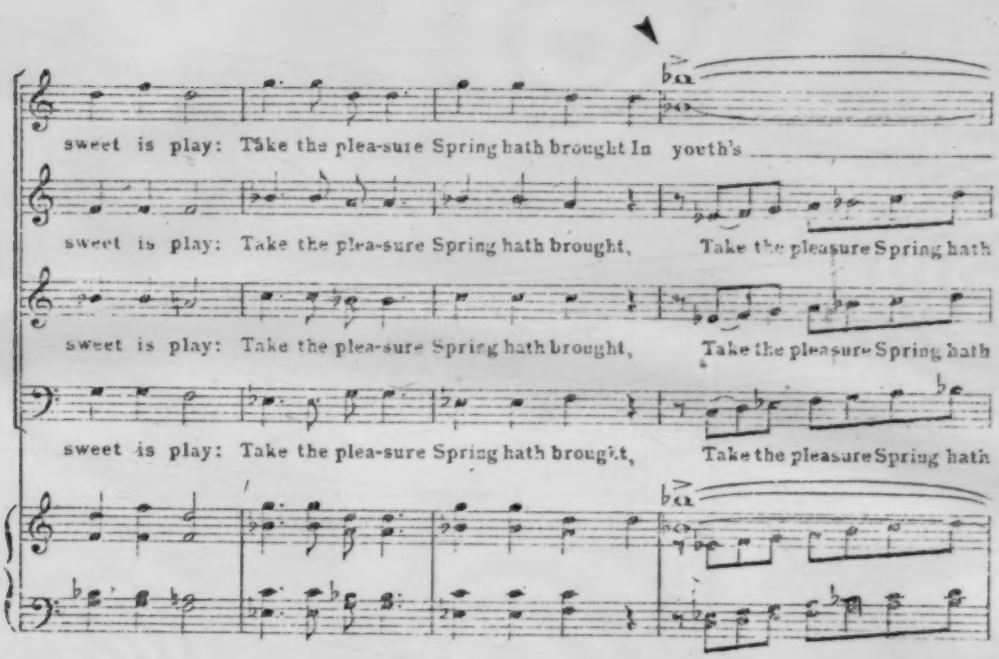
At number 3 the piece modulates from $B^{b}+$ through E+, E-, A+, A- to $B^{b}-$.

Melody

The interval of the fourth is germinal.

Example 7. Interval of the Fourth.

The melodic climax occurs on the word "youth."

Example 8. Melodic Climax.

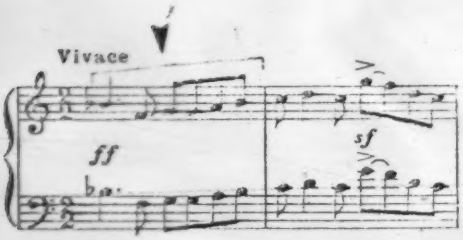

sweet is play: Take the plea-sure Spring hath brought In youth's
sweet is play: Take the plea-sure Spring hath brought, Take the pleasure Spring hath
sweet is play: Take the plea-sure Spring hath brought, Take the pleasure Spring hath
sweet is play: Take the plea-sure Spring hath brought, Take the pleasure Spring hath

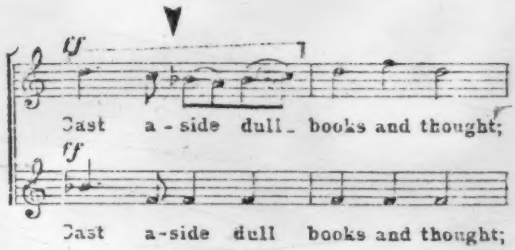
The melodic motion is generally conjunct and tonal.

Rhythm

The rhythmic pattern of the orchestral beginning is imitated by the chorus.

Example 9. Rhythmic Pattern:

a) Orchestra

b) Chorus



The orchestration is characterized by the use of syncopation. The second choral section is polymetric, moving from 2/2 to 3/4 and 5/4. The fabric is homorhythmic between chorus and orchestra.

Growth

The instrumental introduction is followed by a choral entry and then there is an orchestral interlude which repeats the choral section. There is a second verse of text for the chorus and a final modulating instrumental section gradually thinning in texture.

Section II

Sound

Successive choral entries of soprano and alto and bass sections are a characteristic feature of this section. The section opens and closes with the solo soprano section. The homophonic chorus is accompanied by ostinato rhythms in the orchestra punctuated by the snare drum.

Harmony

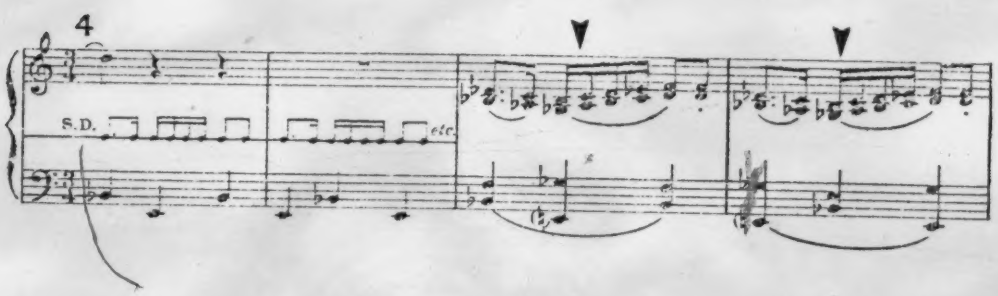
The section begins in B^{b}-, modulates to F- at the bass entry, moves through G- and ends in D-. Harmonic change is in four- or eight-bar sections, and each key entered into contains chromatically altered notes.

Melody

The melodic motive of the beginning of the piece appears in the solo section entries (retrograde in the bass entry) and in the choral section. A climax occurs on the word "blood." The melodic movement is increasingly disjunct.

Rhythm

The metre of this section is a regular 3/4. The steady metrical pace of the voices is accompanied by a rhythmic diminution of the opening rhythmic motive of Section I in a persistent ostinato.

Example 10. Ostinato.

Growth

This section presents a static situation through a repeated

ostinato figure and regular metre. Growth is achieved by means of a stately pace of harmonic modulation.

Section III

Sound

The section begins with imitative, sparsely accompanied choral entries, pianissimo. A ppp eight-bar orchestral, chordal interlude leads to an equally quiet homophonic choral section accompanied by a quiet orchestra. The second half of this section contrasts full choir with solo and duet choir sections over an offbeat orchestral accompaniment.

Harmony

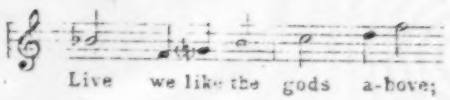
The quiet opening of this section is in B^{b}-. A grand pause seven bars before number 8 breaks the harmonic structure and the lively second half returns to B^{b}+, ending with a suggestion of D^{b}+. Chord vocabulary is conservative in the first half, while chords with added sixths dominate the second half. Imitative entries in the choir begin this section.

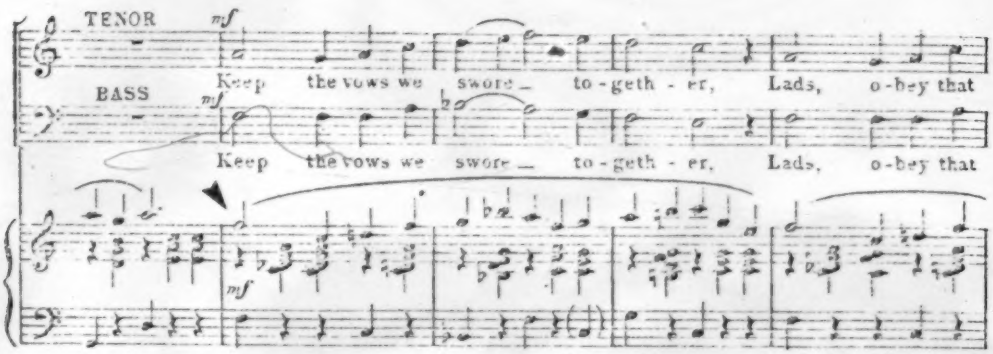
Melody

The imitation makes use of the melodic motive and this motive appears in augmentation in the soprano section solo and later as an accompaniment figure.

Example 11. Melodic Motive.

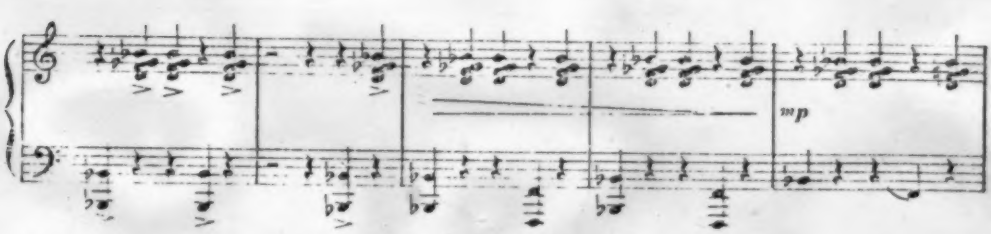
a) Augmentation.



b) Accompaniment.

The melodic movement is stepwise and tonal.

Rhythm

The metre is regular in the first half but hemiola and syncopation are used for textual emphasis. Metrical changes occur in the second half with a predominance of 5/4. The offbeat orchestral accompaniment contrasts with the regular voice writing and provides rhythmic drive.

Example 12. Rhythmic Accompaniment.

Growth

The opening is an oasis of calm in *meno mosso* before a return to rhythmic vitality in *tempo primo*, an increase in drive leading to Section IV.

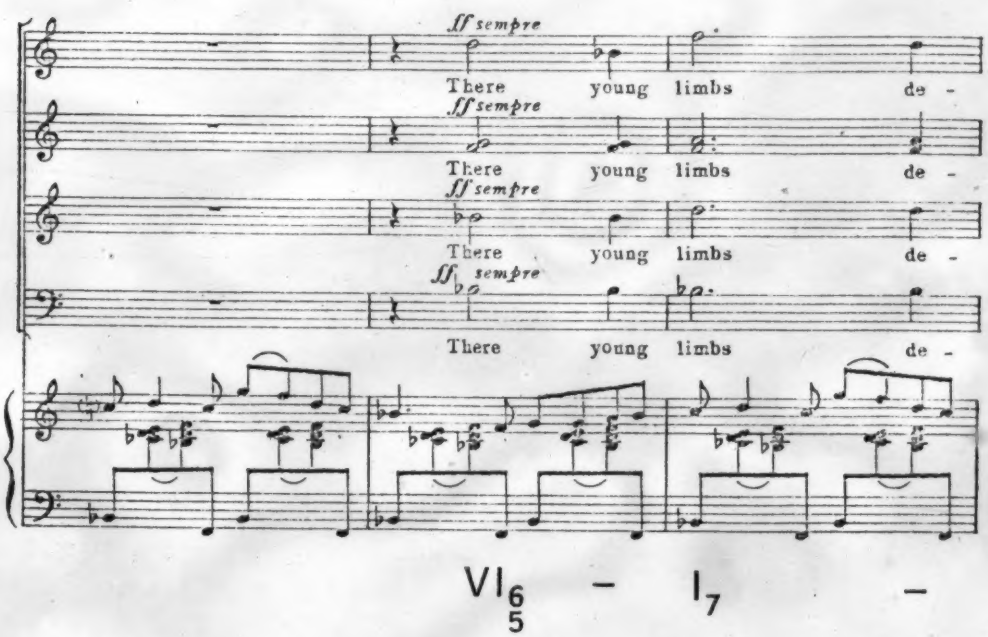
Section IV

Sound

Section IV opens like Section I with unison orchestra. The choral sections are homophonic with orchestral accompaniment repeating the opening figure of the piece.

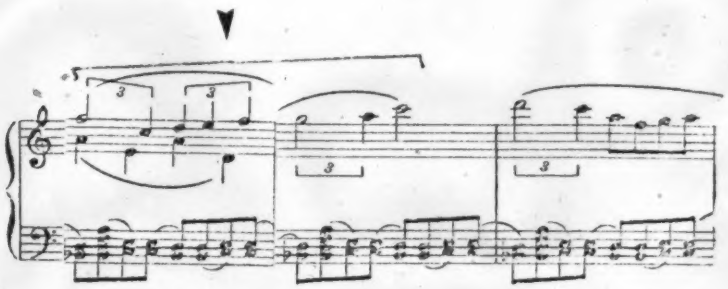
Harmony

This section returns to $B^{b}+$ and after a minor excursion into E+ at number 12, ends in F+. Seventh chords occur on almost every beat.

Example 13. Seventh Chords

. Melody

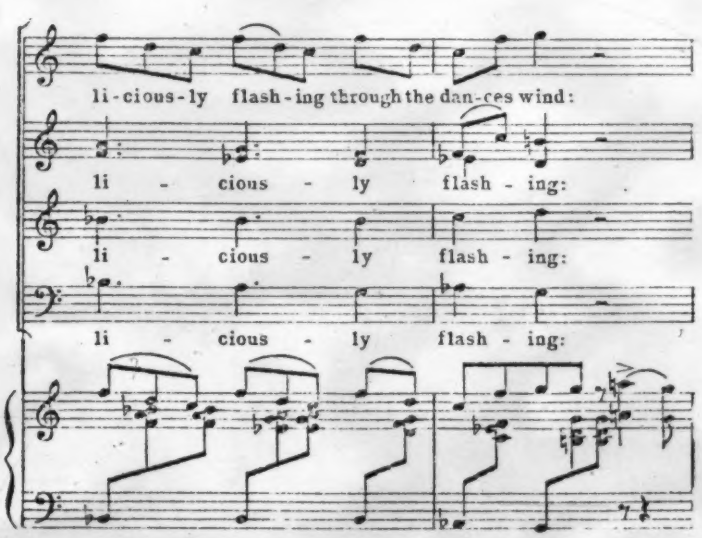
The melodic movement is leaping. The opening figure of the piece is used as an accompaniment to the choral section. Ostinato is featured in the orchestral interlude under an augmentation of the opening melodic motive.

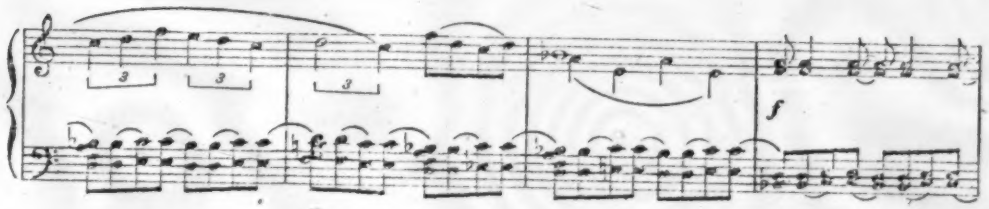
Example 14. Augmentation.

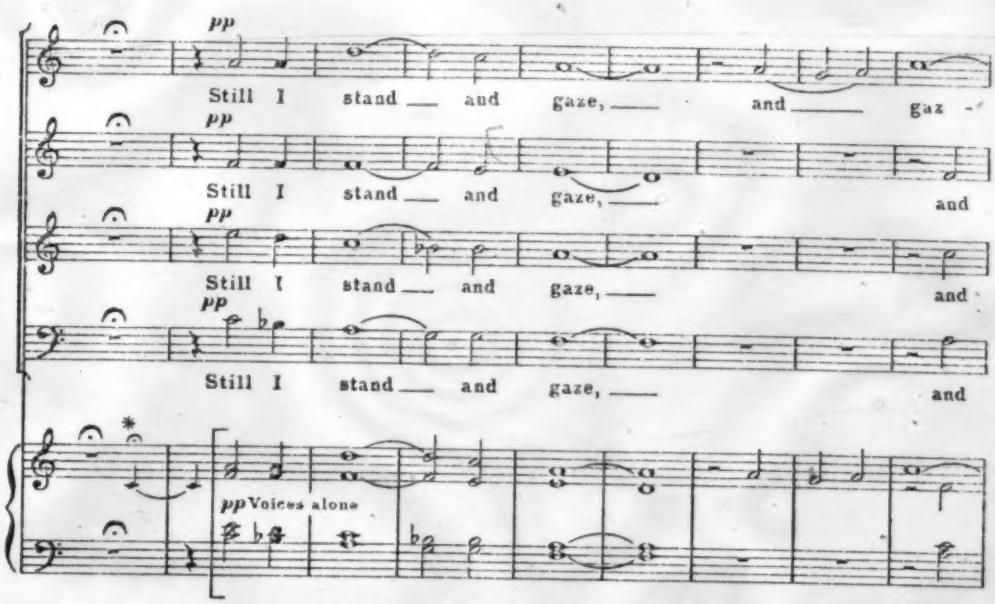


Rhythm

Syncopation is again a feature of the orchestral part. At one point the choir joins the orchestra in exciting rhythm.

Example 15. Choir and Orchestra.

The orchestral interlude uses triplet figures over continuous eighth-note accompaniment.

Example 16. Orchestral Interlude.

The rhythmic drive lessens at the a cappella choral section.

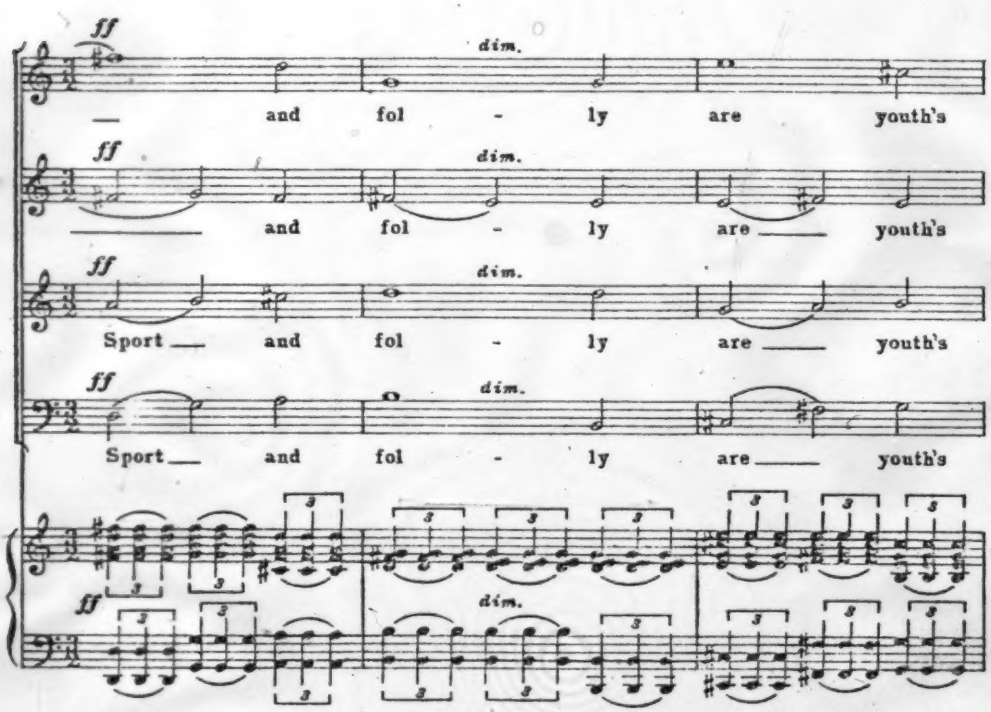
Example 17. Choral Section.

Growth

Section IV echoes Section I, providing two symmetrical outer movements surrounding Sections II and III. The unifying rhythmic motives are used for the first time as accompaniment for the choral section. The section is extended with an instrumental section featuring the opening rhythmic motive in new keys (E+ and C+) and in augmentation. This orchestral interlude is balanced by an a cappella choral section in F+, using longer note values.

Section V

Sound

Imitative choral entries in a repetition of the opening of Section III begin this section. There are extended note values in the choir over triplet chords in the orchestra, ending the piece.

Example 18. Choir and Orchestra.

Harmony

The section opens in $B^{b}-$ but modulates to D+, ending in $B^{b}+$. Added-note chords persist and the harmonic rhythm increases towards the end.

Melody

The voice range is generally low by the end.

Rhythm

The metre changes from 3/4 to 3/2 for the ending. The slow, stately pace of the chorus is underscored by triplet chords in the orchestra.

Growth

This section, like Section III, is in two parts. The first part is imitative and choral and the second part ends peacefully, a cappella.

Small Dimensions

Harmony

Chords with added notes abound. The tonal orientation is often ambiguous and polytonality produces an unstable character but the key schemes relate to one another. There is no extended use of counterpoint but the chord rhythm is vital.

Melody

Melodic leaps of an octave are not uncommon and many of the melodic patterns are derived from the opening interval of the fourth.

Rhythm

The rhythm of the opening motive sets the rhythmic tone of the piece. Syncopation is a predominant characteristic of Ridout's style.

Growth

The piece is unified through similar rhythmic and melodic motives and through the correspondence between Sections I and IV and Sections III and V.

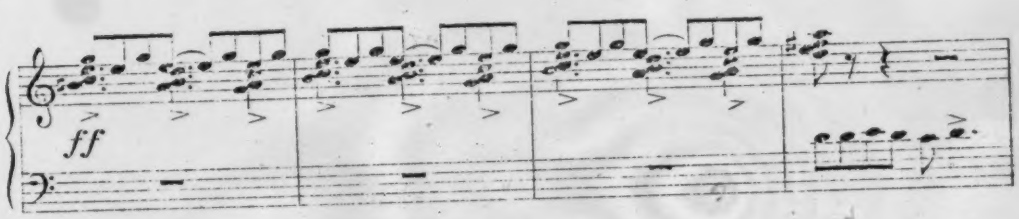
Pange Lingua

Pange Lingua was written in 1960 on a commission from the Three Choirs Hymn Festival held in Saint Paul's Cathedral in Buffalo, New York. It is based on a Latin text by Saint Thomas Aquinas and is scored for SATB chorus and orchestra.

Large Dimensions

Sound

The orchestra contains no woodwinds. The orchestra is rhythmic and at times frenetic against the slower moving choral part. There is effective use of the brass in syncopated punctuation.

Example 19. Syncopated Brass.

There is a polarized fabric between the choral and orchestral forces.

Harmony

The piece is basically in C+ but there is much chromatic movement. The orchestral part tends to be linear while the choral part is chordal. Chords of the seventh are an integral feature throughout. The harmonic rhythm is rapid. There are minor instances of counterpoint and some imitation in the orchestra.

Melody

The basic melodic movement is disjunct with some vocal leaps. The tessitura is medium, becoming high at climaxes. The melodic invention is derived from the Gregorian Chant, *Pange Lingua*. A melodic climax is reached at the beginning of verse five, *Genitori*, and at the last phrase on the word *laudatio*.

Rhythm

The piece is characterized by several repetitive patterns within a regular 4/4 metre. Syncopation and displaced accents create a jagged rhythm. Orchestra and voices are contrasted rhythmically. The rhythmic activity is reduced in the quiet, a cappella middle section.

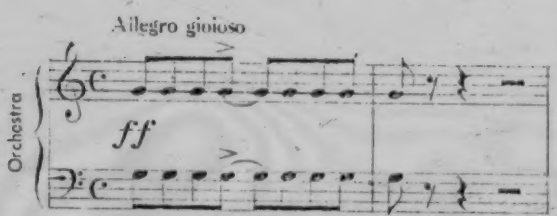
Growth

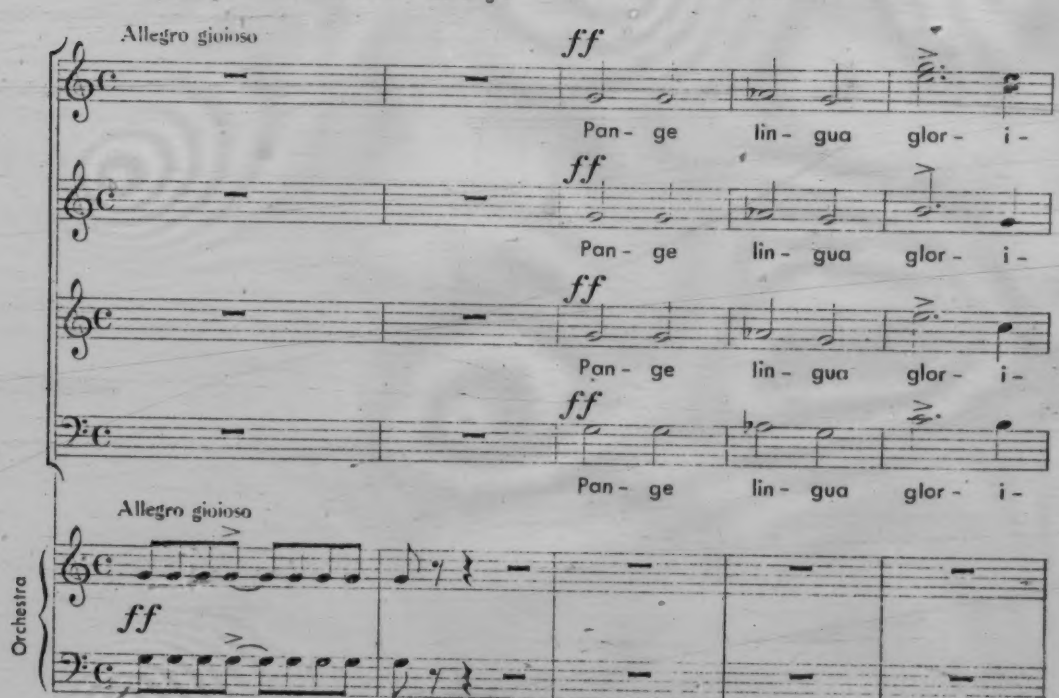
The piece divides into three sections with each section treating two Latin verses. Sections I and III are choral-instrumental while the middle section is a contrasting a cappella section. There is also a contrast in mood in the middle section.

Section I

Sound

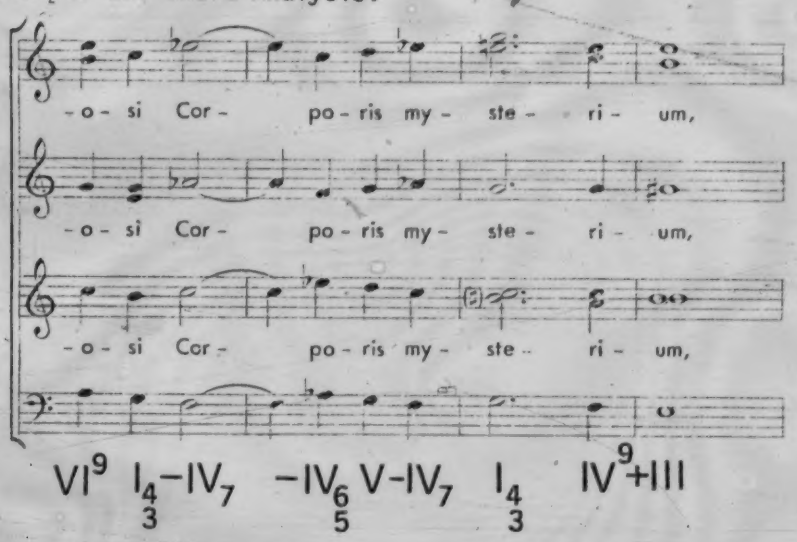
The piece begins in full orchestral unison with a two-bar introduction which sets the rhythmic character of the entire piece.

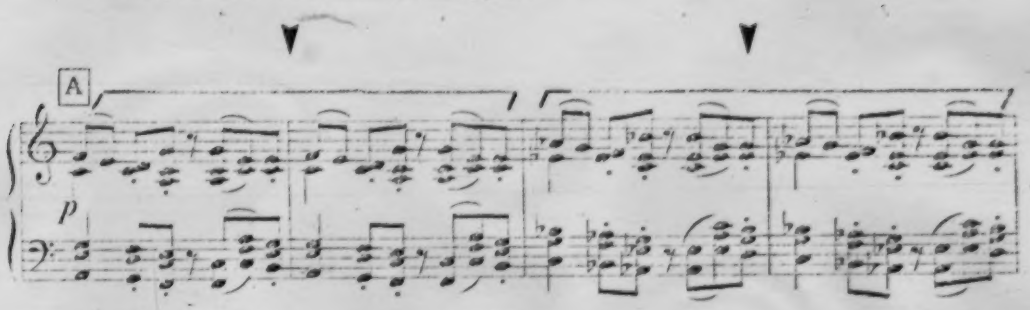
Example 20. Rhythmic Introduction.

The choir enters in unison, a cappella, for two bars and then breaks into five-part singing.

Example 21. Choral Entry.

The orchestra enters with a syncopated statement in unison of the Gregorian Chant and then continues in harmony. The orchestra overlaps the next choral entry at the word *Sanguinisque* but only for four bars, and the alternation of chorus and orchestra continues.

Harmony

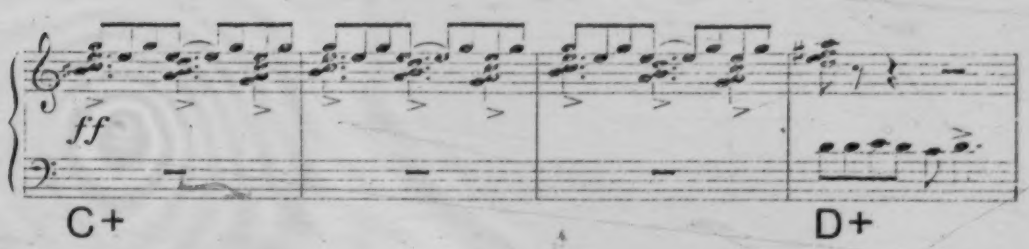
Section I begins conventionally in C+ with some interesting chord choices.

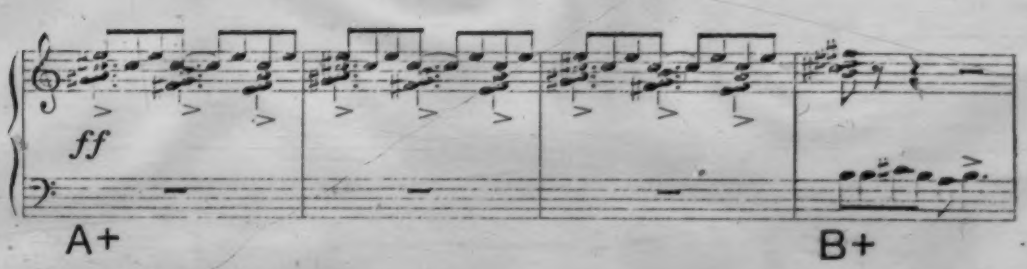
Example 22. Chord Analysis.

At letter A the music seems to have reached F+, but after two bars there is a parallel passage in $A^{b}+$.

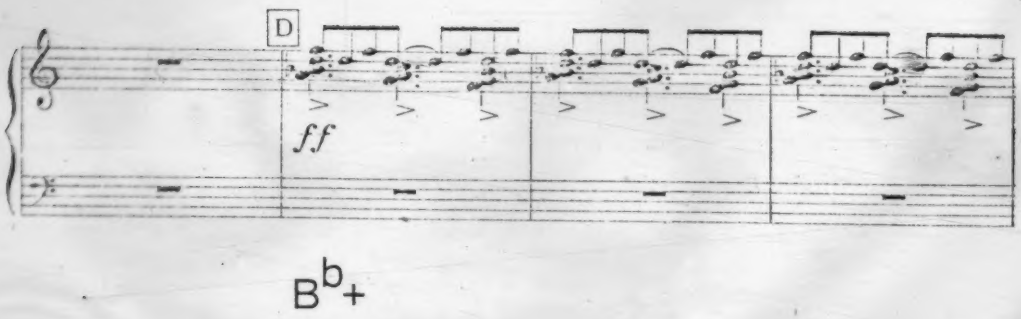
Example 23. Parallel Passages.

At five bars after letter B there is the first of three instrumental four-bar phrases leading through C+ to D+, A+ to B+ and finally to $B^{b}+$.

Example 24. Instrumental Phrases.

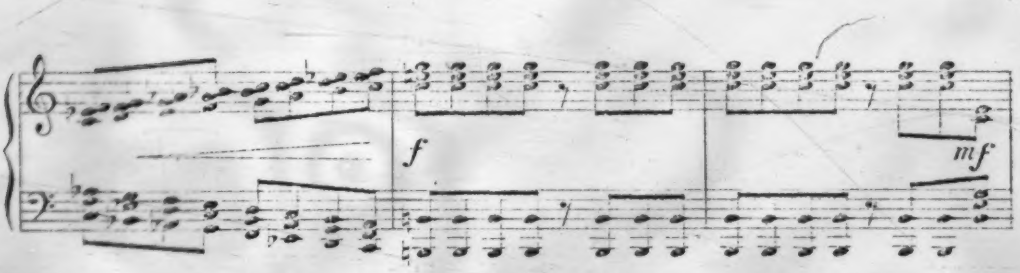
a)



b)

c)

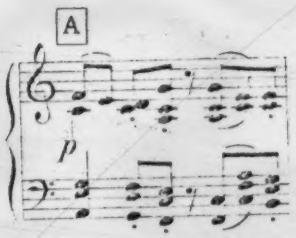


Chords with added notes occur frequently throughout the section.

Example 25. Chords with Added Notes.

Melody

After the two-bar orchestral and seven-bar choral introduction the orchestra introduces a syncopated version of the Gregorian Chant. The melodic figure at letter A which occurs throughout the composition is derived from the first few notes of the chant.

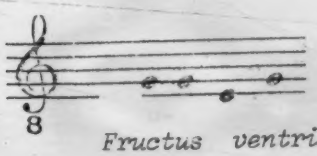
Example 26. Melodic Figure.



The melodic motive five bars after letter B also comes from the original chant where it occurs a number of times.

Example 27. Melodic Motive.

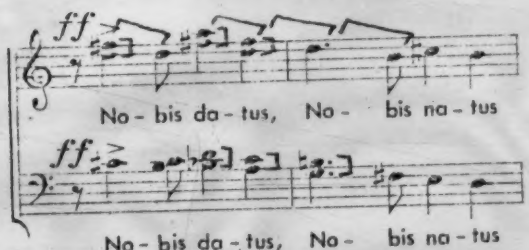
a) Gregorian Chant



b) *Pange Lingua*

The interval of a third figures largely in the a cappella choral sections both melodically and harmonically.

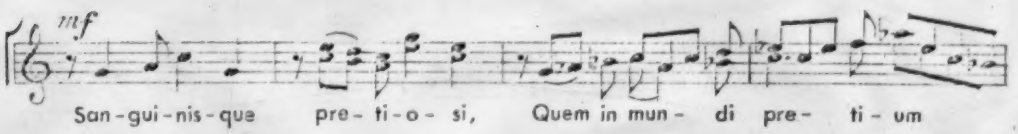
Example 28. Interval of a Third.



Rhythm

The two main rhythmic motives of this section which recur later in the piece are to be found in the orchestral interludes (see examples 31 and 32). One aspect of the choral part is repeated syncopation.

Example 29. Choral Syncopation.



Growth

This section is made up of alternating choral and orchestral phrases. An eighteen-bar introduction presents an orchestral and choral prelude to a nine-bar statement of the chant. Part A consists of a seven-bar orchestral statement, a four-bar choral-orchestral phrase and a five-bar choral phrase. This part is in F+/A^{b}+. Part B features an eight-bar orchestral phrase and two four-bar statements by chorus and orchestra in turn. This part modulates through C+ to B+. The third part is a slightly altered version of Part B (B_1) with a twelve-bar choral statement followed by four orchestral bars leading into a four-bar transition. The harmonic rhythm expands in the transition section to lead into the second section.

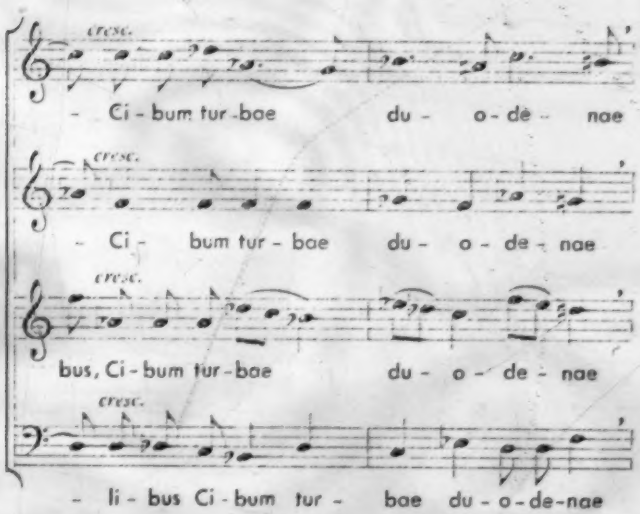
Section II

Sound

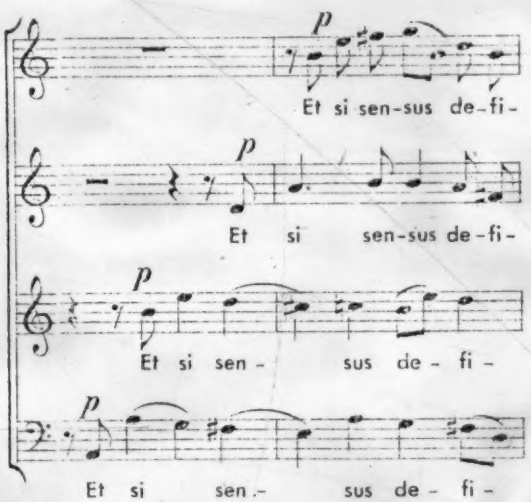
This section opens with an a cappella chorus. The orchestra joins the choir for the last choral phrase and continues alone in a transition passage to Section III. The general dynamic level is piano, reaching a brief choral fortissimo at letter E but quickly returning to a quieter level.

Harmony

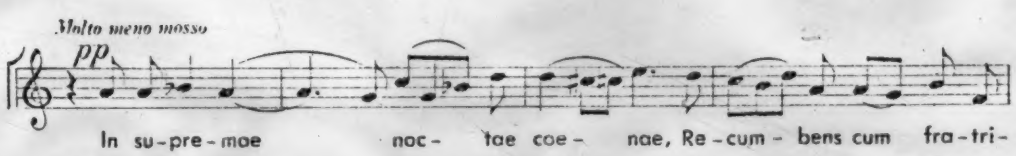
The a cappella choral section is freely chromatic touching upon several keys. The orchestral section is also chromatic, especially in the transition section where changing chords are used before settling back into C+ for Section III.

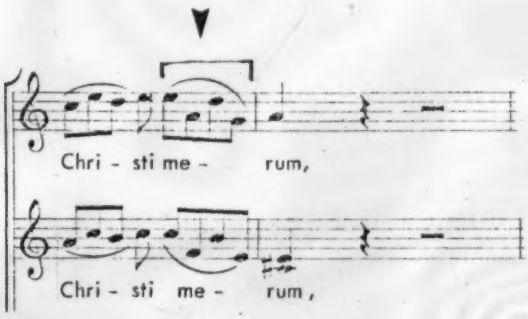
Example 30. Choral Chromaticism.

cresc.
- Ci - bum tur - bae du - o - de - nae
cresc.
- Ci - bum tur - bae du - o - de - nae
cresc.
bus, Ci - bum tur - bae du - o - de - nae
cresc.
- li - bus Ci - bum tur - bae du - o - de - nae

Brief imitation appears at the beginning of the last choral phrase and the choral writing is freely contrapuntal.

Example 31. Choral Imitation.

Melody

The chromatic choral writing of this section challenges the choir. There are changing tonal centres and the lines are difficult to sing.

Example 32. Choral Writing.

There is a tendency towards orchestral writing for voices.

Example 33. Vocal Lines.

A *senza misura* section at letter F echoes the first phrase of the Chant.

Example 34. Senza Misura.

The melodic pattern continually rises to mid-section where a high A is reached simultaneously with the dynamic peak.

Rhythm

Syncopation and a constant eighth-note motion are used to obscure the bar lines. The only instance of a metre change occurs

three bars before letter E where 4/4 becomes 3/4 for one bar. The rhythm is based upon textual considerations and an apparent desire to reproduce the rhythmic freedom of chant. The orchestral transition at the end of the section includes two *senza misura* sections which present two chant echoes (see example 34).

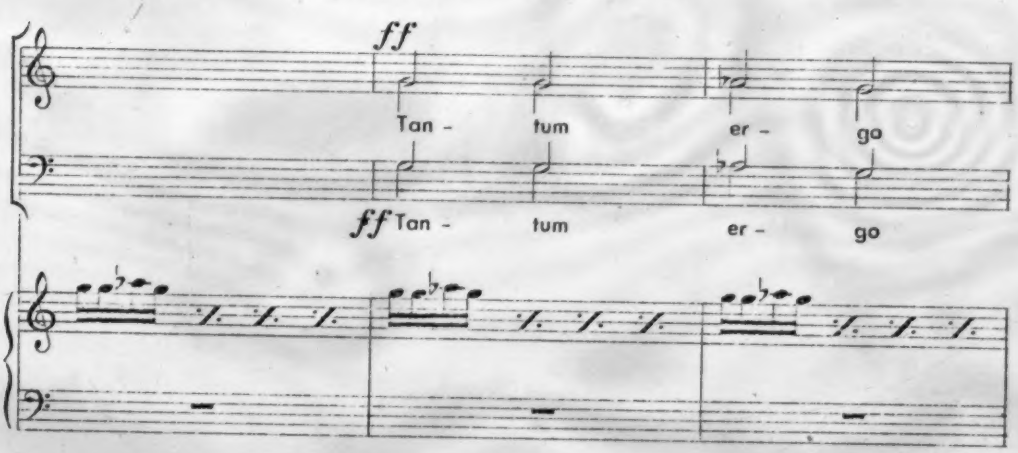
Growth

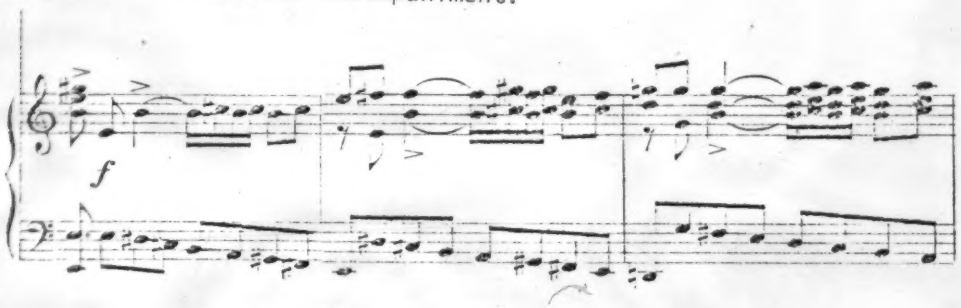
Whereas rhythmic and melodic considerations were the main forces of growth in the first section, the text takes precedence in the second section. There is no text repetition, and there is no apparent attempt to evoke mood and texture from words. The musical line is always foremost and continuous.

Section III

Sound

The orchestra opens Section III with a sixteenth-note unison passage, accompanying a choral re-statement of the introductory passage of Section I.

Example 35. Opening of Section III.

The orchestral accompaniment of the first part of this section is jaunty with an imitative texture.

Example 36. Orchestral Accompaniment.

The choral scoring is homophonic throughout. Before the final climax there is an orchestral interlude which echoes and develops rhythmic motives which have occurred throughout the piece. It is a rhythmic summing-up of the composition. This section ends with a coda in 3/2 for choir and orchestra, ending in an allargando climax.

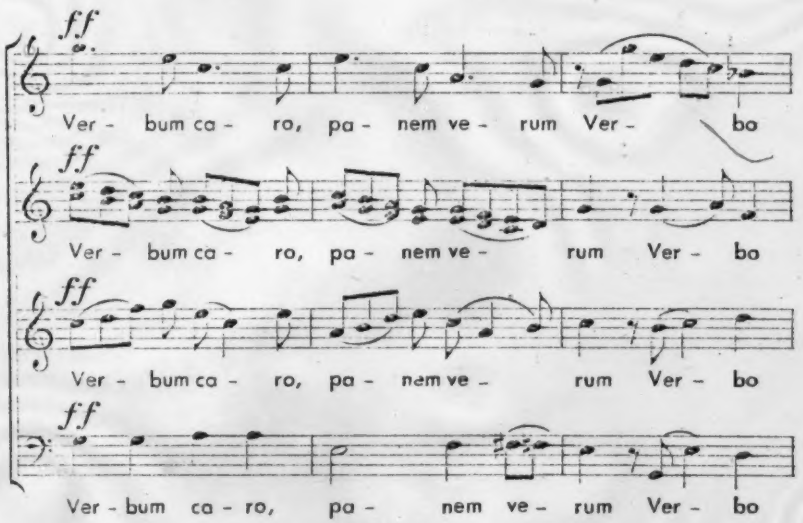
Harmony

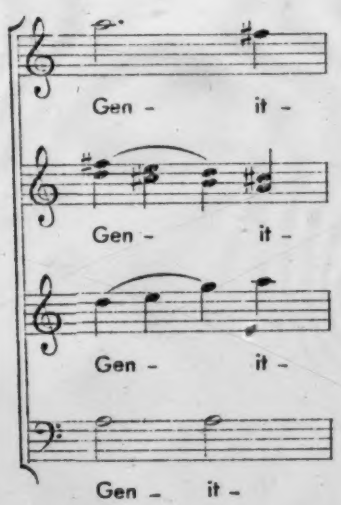
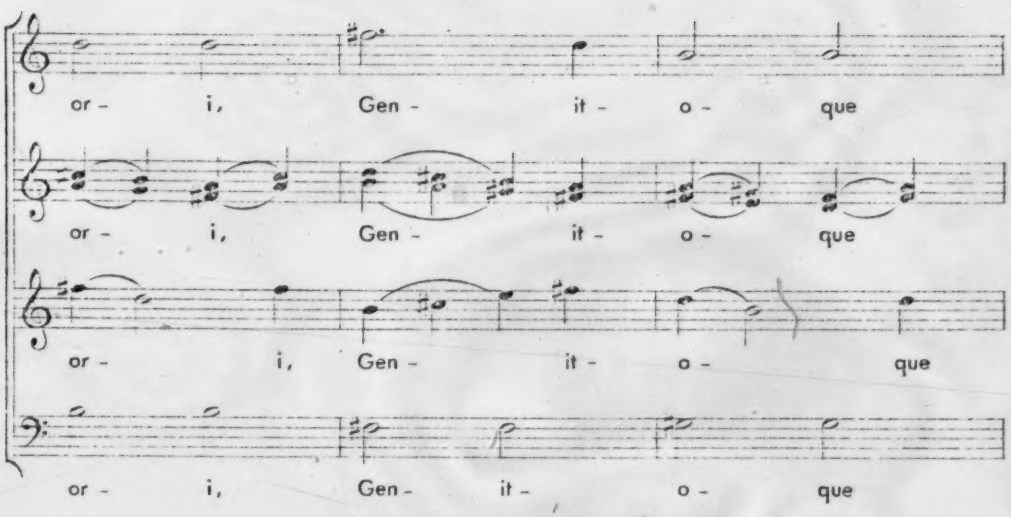
The section is continually moving through various keys and there are sections in E+, E-. D+, D-, G+ and even $E^{b}+$. Modulations are sudden. Harmonic change is rapid and may be regular, occurring in four-bar phrases, or irregular, occurring every few chords. The chord fabric is homophonic but the orchestra indulges in much imitation (see example 36).

Melody

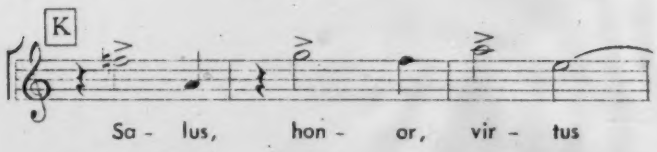
The climax of this section, and of the piece, occurs on the word *Genitori*, five bars after letter I. The melodic pattern used here is an augmentation of the climax occurring in Section II at letter E.

Example 37. Climax

a) Section II

ff
Ver - bum ca - ro, pa - nem ve - rum Ver - bo
ff
Ver - bum ca - ro, pa - nem ve - rum Ver - bo
ff
Ver - bum ca - ro, pa - nem ve - rum Ver - bo
ff
Ver - bum ca - ro, pa - nem ve - rum Ver - bo

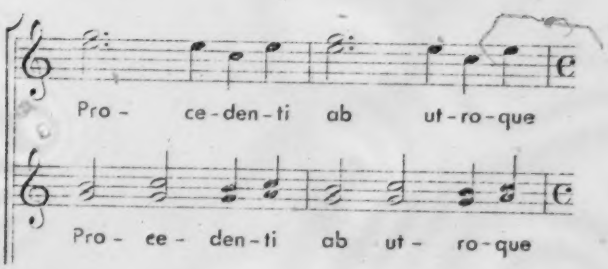
b) Augmentation

The choral writing in Section III is conservative and stepwise with leaps used to emphasize key words.

Example 38. Key Words.



The interval of the third is the basic motif of the Coda.

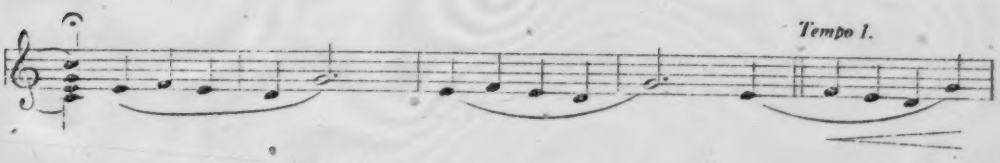
Example 39. Interval of the Third in the Coda.



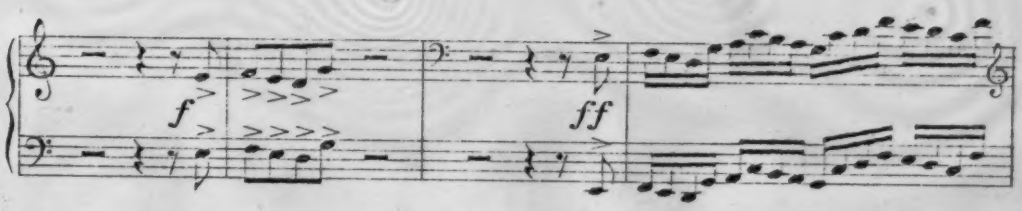
Rhythm

Diminution provides a transition from the mood of the second section to that of the third. The diminution is based on the unifying motive mentioned in Section I above, and derived from the Chant.

Example 40. Transition

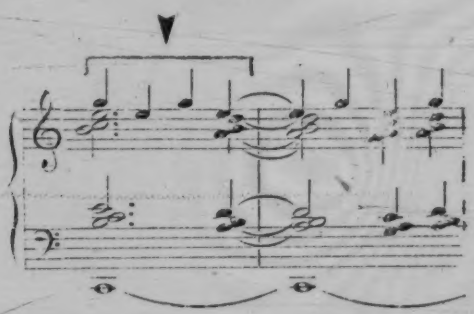


Diminution.



At letter H an increased orchestral drive continues unabated and is intensified at letter L where an orchestral interlude occurs. This interlude echoes previous rhythmic motives. The rhythmic drive decreases in the coda with the unifying rhythmic motive of the third used in augmentation.

Example 41. Rhythmic Augmentation of the Third.



The section ends homorhythmically with choir and orchestra both in 3/2 metre.

Growth

Section III is an extended recapitulation of Section I and a summing up of the entire piece. An orchestral interlude precedes the coda. *Pange Lingua* is Ridout's major choral work, with a sheer joy and exuberance that set it apart from his other choral compositions.

Four Sonnets

Four Sonnets was written in 1953 on a commission from the Toronto Mendelssohn Choir. The work was performed at a concert of Canadian music in New York's Carnegie Hall by Leopold Stokowski. The piece is

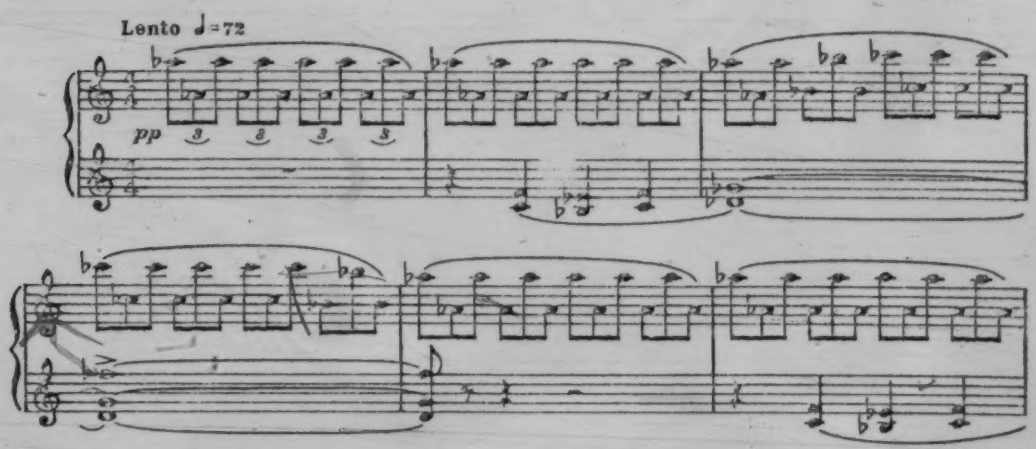
in four movements, each one distinct and bearing a title.

I Bearer of Dawn

Sound

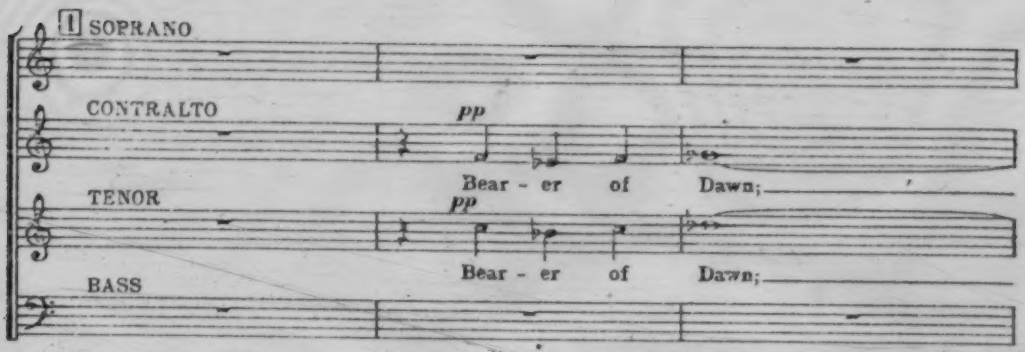
An orchestral section making use of perfect unisons, fourths and fifths opens the first sonnet. A high tessitura, marked pianissimo, creates an impressionistic sound in the manner of Debussy.

Example 42. Opening.



The choir entry echoes the orchestral fourths but the choral texture is generally less stark throughout.

Example 43. Choral Parts.



Harmony

It begins in $D^{b}+$ and there are short excursions into a number of keys before it returns to D^{b} at the change of time signature after number 5. The harmonic structure is polycentric with fast-moving harmonic rhythm. The chord vocabulary is direct with liberal additions of sevenths and altered notes.

Melody

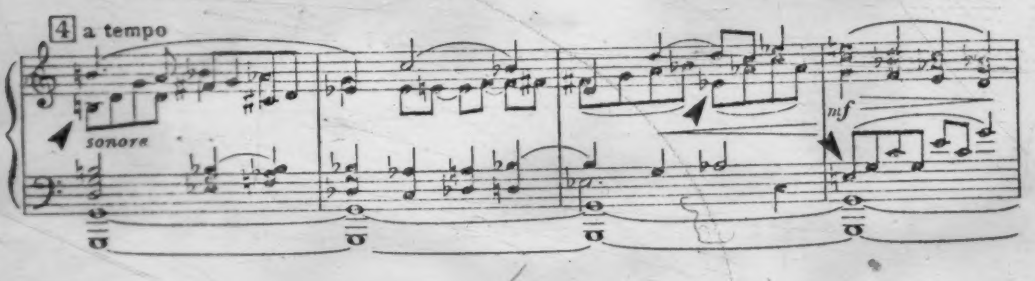
Two unifying motives recur throughout this movement: *m s d* (M_1); *s d m* (M_2). M_1 is first heard in the low strings in the introduction.

Example 44. Motive I (M_1).

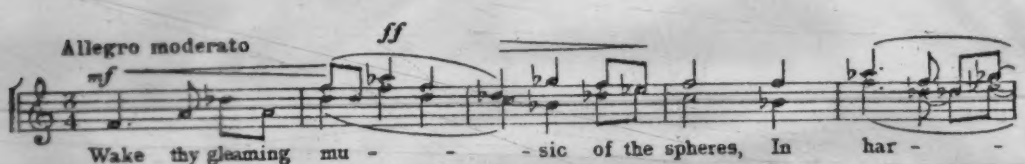
The choir begins Motive II (M_2), first in the tenors and then in the sopranos.

Example 45. Motive II (M_2).

Thereafter, these two motives recur within both the melody and the accompaniment.

Example 46. M_1 and M_2.

The harmonic interval of the fourth of the introduction is reinforced, melodically. The range is wide and the tessitura high with disjunct melody; high A's for sopranos are not uncommon.

Example 47. Disjunct Soprano.



Rhythm

The introduction is in 4/4 metre with triplet accompaniment underlying regular phrases. At number 4 the rhythmic activity increases with the introduction of constant, continuous eighth notes, either in the choir or in the orchestra (see example 46). A recurrent rhythmic figure appears in sixteen out of fifty-five bars from number 4 to the end of the movement.

Growth

The movement begins with an introduction (37 bars) and continues with a binary second section.

II Love

Sound

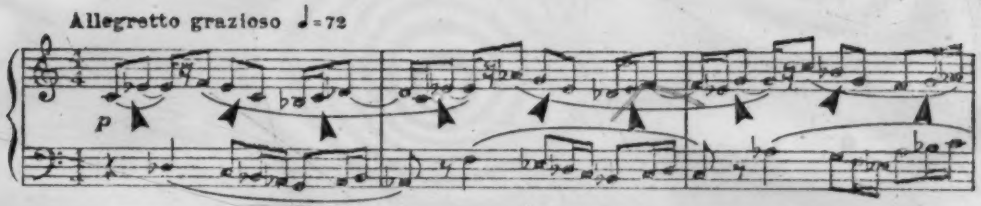
The scoring is for SSA chorus with two-part counterpoint in the orchestra. The choral texture is varied in almost every phrase by the use of SSA, SA, SS or unison sections in turn. After the contrasting section there is a return to the stark sound of the introduction to Sonnet I (triplet figures and fourths).

Harmony

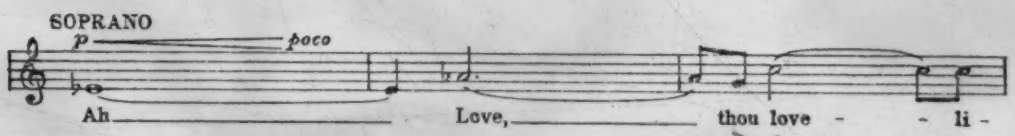
This section is in $A^{b}+$ without modulations. In the two-part writing of the orchestra the harmonic implications are ambiguous and in the short passages of three-part writing the chord vocabulary is diatonic.

Melody

The characteristic melodic interval of the accompaniment is the third.

Example 48. Characteristic Third.

This six-bar phrase recurs six times in sequence in the accompaniment. The solo choral sections rely heavily on the interval of the fourth.

Example 49. Rising Fourth.

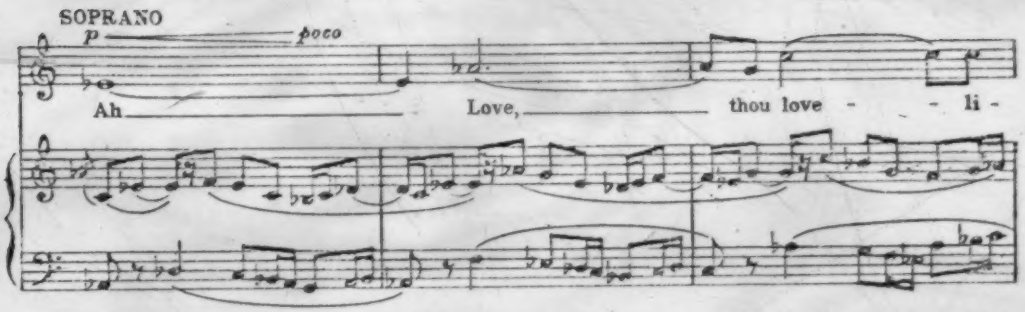


The tessitura of both chorus and orchestra is normal. But at number 11 leaps begin in the choral melody and subsequently the tessitura of the accompaniment extends upwards.

Rhythm

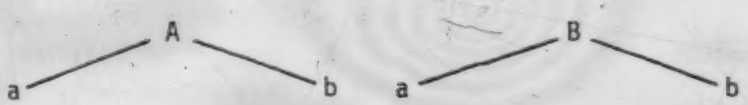
The metre is regular and the rhythmical accompaniment is contrasted

with the rhythmically slow choir.

Example 50. Contrast.

The choral part gathers momentum and rhythmic vitality, matching the accompaniment after number 11.

Growth

This section is in binary form with each half subdivided into two parts:

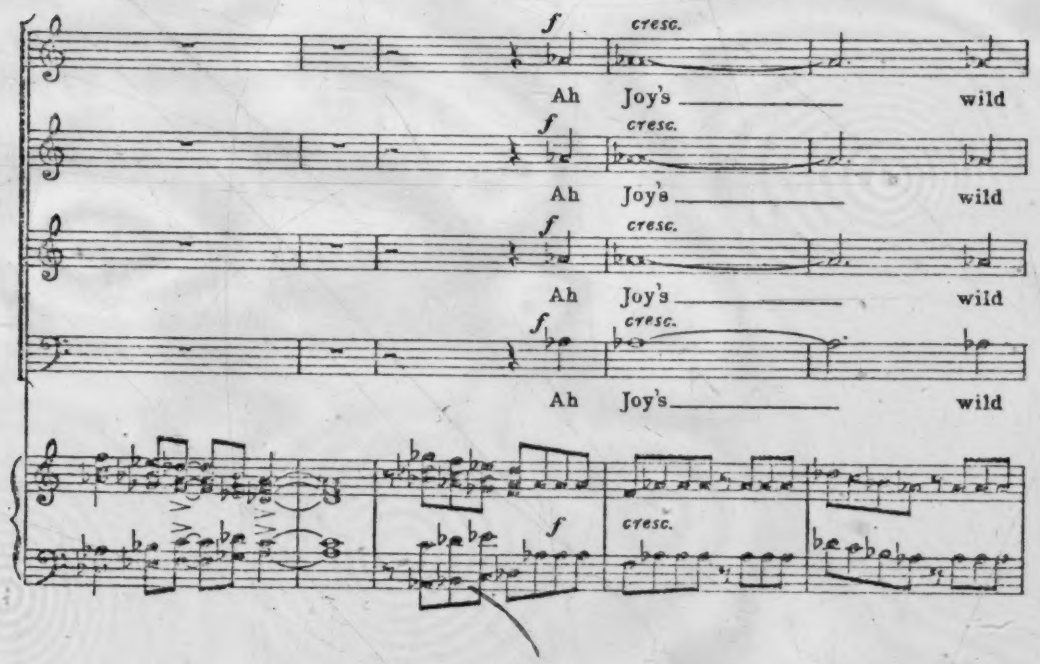


(23 bars) (18 bars) (17 bars) (12 bars)

Subsection b of the A section is an echo of the introduction to Sonnet I. The accompaniment to both subsections "a" is similar.

III Joy

This section begins with the orchestra in unison, allegro joioso. The rhythmic vitality of the orchestra contrasts with the restrained rhythm of the choir.

Example 51. Contrast.

The range and tessitura are moderate and choral and orchestral components are contrasted throughout.

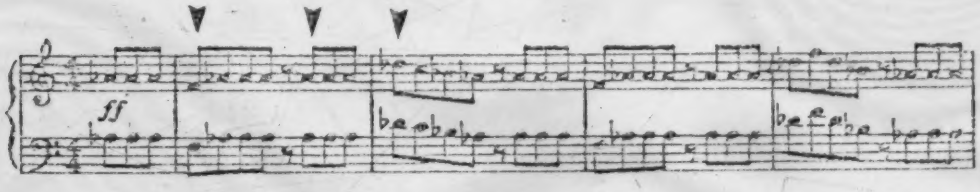
Harmony

This section is in the key of $D^{b}+$ with continuous abrupt modulations. The chord vocabulary is direct but added sevenths, ninths and elevenths are present. The interval of the fourth is an integral characteristic of this section, most notably before number 17. It also occurs several times between divided sopranos.

Melody

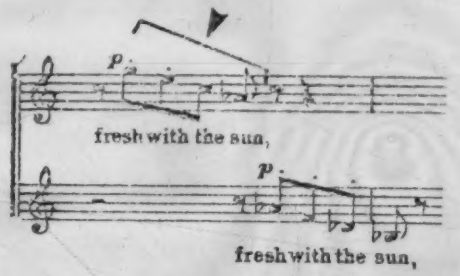
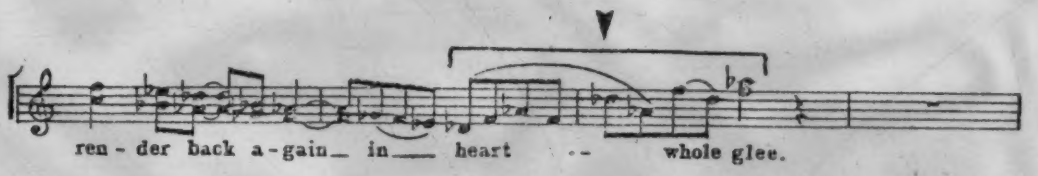
The unifying motive of Section I (M_1) appears in altered form in the unison orchestral accompaniment at the start of this section.

Example 52. Motive I.

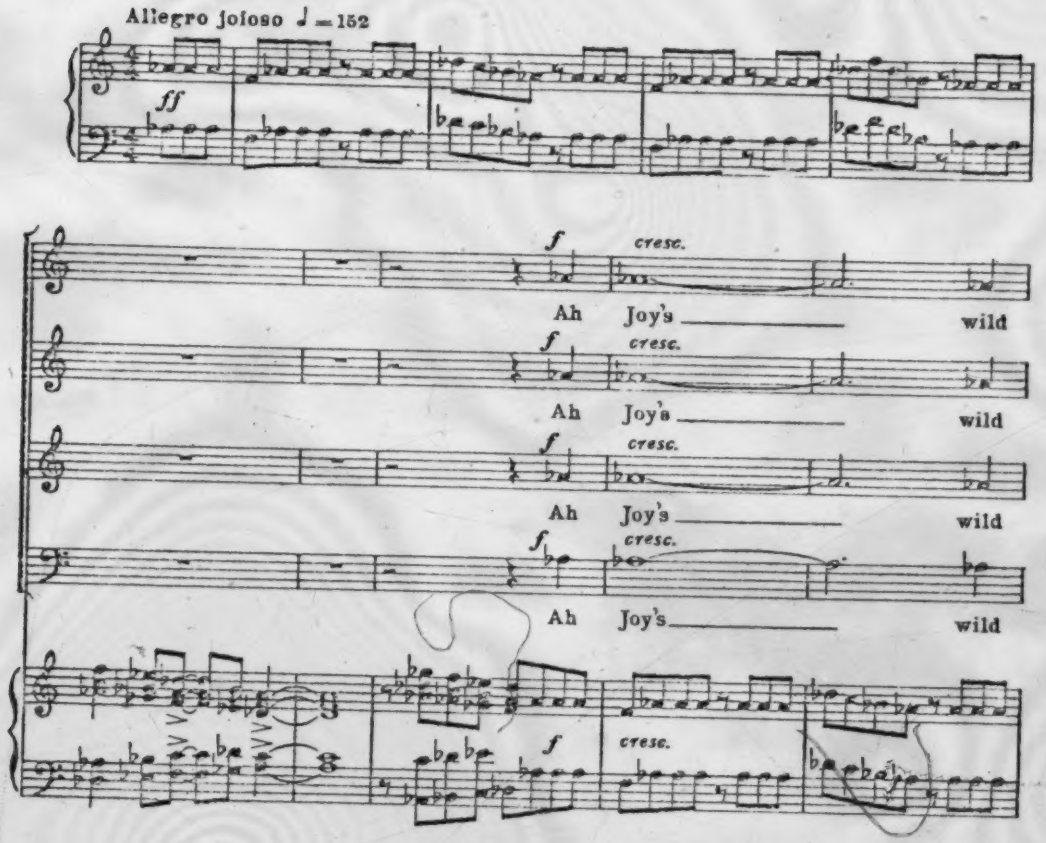


The melodic structure appears to be melodic writing based on chordal patterns. There are many examples of this.

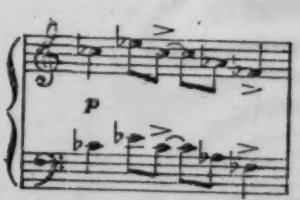
Example 53. Chordal Patterns.

a)

b)

Rhythm

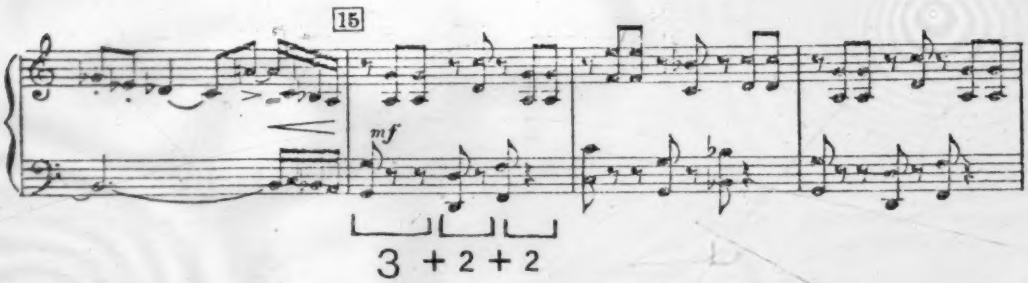
The section begins with joyous rhythm underlying the long choral notes.

Example 54. Rhythm.

Rhythmic vitality increases as syncopation is added.

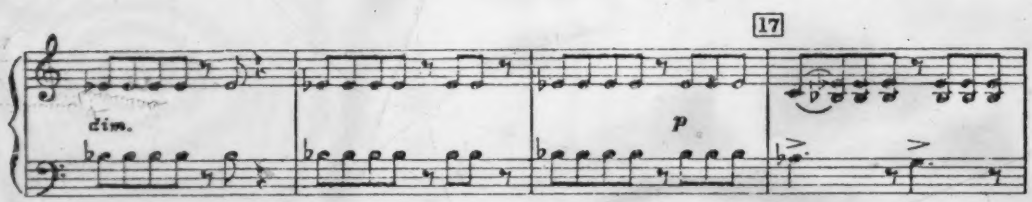
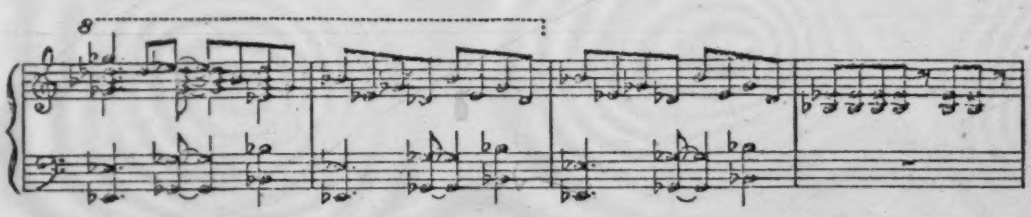
Example 55. Syncopation.



By number 15, the accompaniment rhythm has become 3+2+3 eighths within a 4/4 measure.

Example 56. Accompaniment.

The choral part begins to match the syncopated style of the orchestra at number 16. Before number 17 a favourite Ridout device of accumulating rhythmic figures is used, leading up to a beguine rhythm which persists to the end.

Example 57. Accumulation towards Beguine Rhythm.

a)

b)

Growth

This section is in binary form. The movement develops in increasing rhythmic, melodic and textural complexity with a middle stasis around number 17.

IV Peace (To the memory of Rowland Pack)

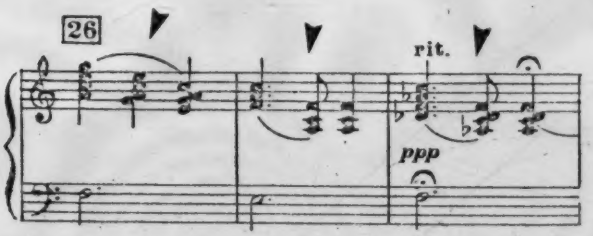
Sound

The sound is varied within this section. Solo cello with orchestral accompaniment opens the movement. Four-part choir with orchestra takes over with two brief interludes. Sections of the choir are used in turn, briefly, and then full choir proceeds to the end. The texture of the ending is similar to the opening of the piece.

Harmony

The key is $D^{b}+$ with two short excursions into G+ (after number 25) and D+ (after number 30). Seventh chords are characteristic:

Example 58. Seventh Chords.



The harmonic rhythm is constant and slow moving. The interval of the fourth is again emphasized in the finale as it was in the introduction

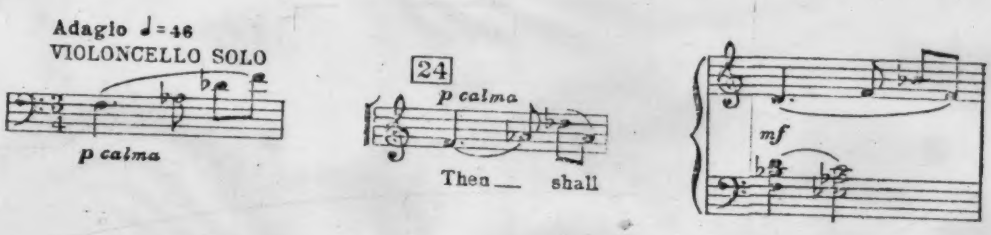
to Sonnet I.

Melody

The melodic material of this section is M_1 of the first Sonnet. From the first bar of the cello sôlo the motive appears again and again in the choral and accompaniment parts.

Example 59. Motive I.

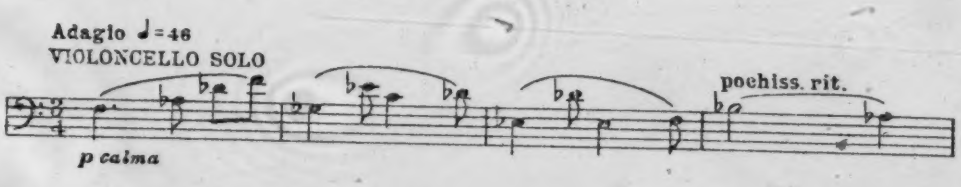
a) M_1 in cello. b) M_1 in chorus. c) M_1 in accompaniment.



Rhythm

A gentle syncopation occurs in the opening cello statement and continues in the choral entry at number 24 in the accompaniment.

Example 60. Syncopation.



In the finale there is a return of the triplet figures of the introduction in the accompaniment.

Growth

This section is a quasi-rondo form with the recurrence of

melodic motive M_1. The finale is a literal repetition of the introduction to Sonnet I.

Large Dimensions

Between the opening and closing pillars of this piece we have a melodic unity which links the four varied sections. Another aspect of unity is achieved by the harmonic reiteration of the interval of the fourth.

When Age and Youth Unite

When Age and Youth Unite was written in 1966 on a centennial commission from the Canadian Music Educator's Association. It is scored for SATB chorus and orchestra (or band). The text is by Claude Bissell. This work stands as an example of music intended for school use.

Large Dimensions

Sound

The piece is characterized by homophonic orchestra with choir largely in unison or two-part harmony. The texture is transparent and uncluttered. The range and tessitura are moderate both for voices and instruments.

Harmony

The harmonic colouration remains stable over a long period with many transitions occurring enharmonically. The harmonic choices are traditional and the chord vocabulary is direct with little use of

imitation.

Melody

The melodic range and tessitura are moderate with stepwise motion predominant. The melodic pattern varies, the peak coinciding with the textual climax.

Rhythm

The rhythmic vocabulary is simple with much repetition of patterns. The metre is 3/4 for the outer sections and 5/8 for the middle section. The rhythmic grouping is motivic. The piece is largely homorhythmic.

Growth

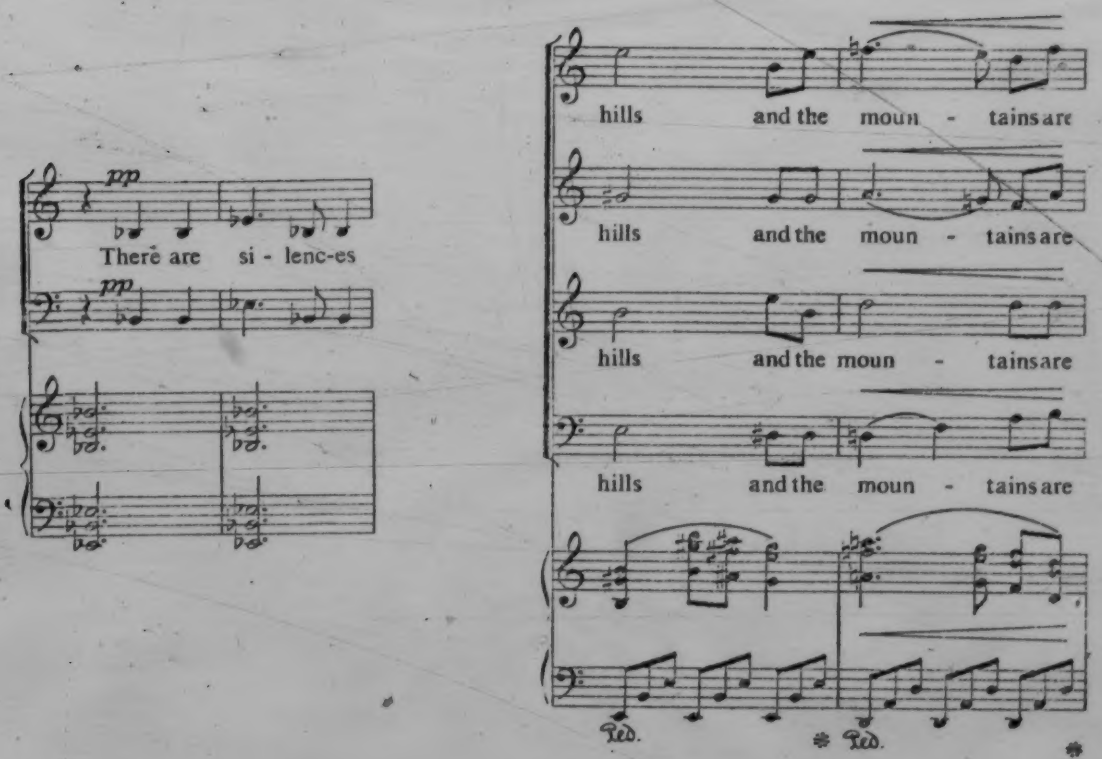
There are three sections forming a tripartite (ABC) scheme. There is no musical unity between the sections other than through the key of the outer movements (E^{b}+).

Middle Dimensions

Section I

Sound

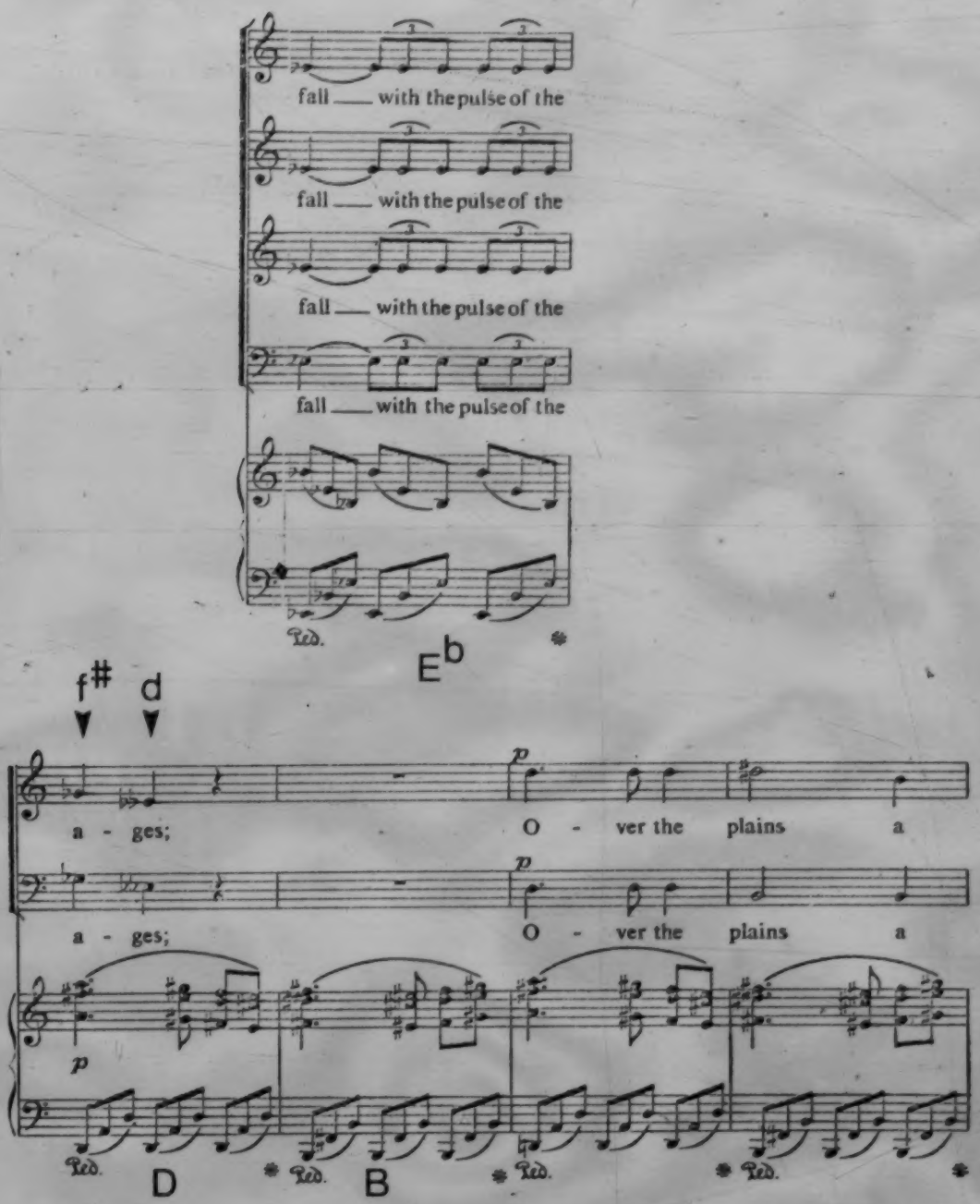
The orchestral and choral textures are sparse with only two orchestral lines against choir in unison. Both textures thicken as the climax is reached.

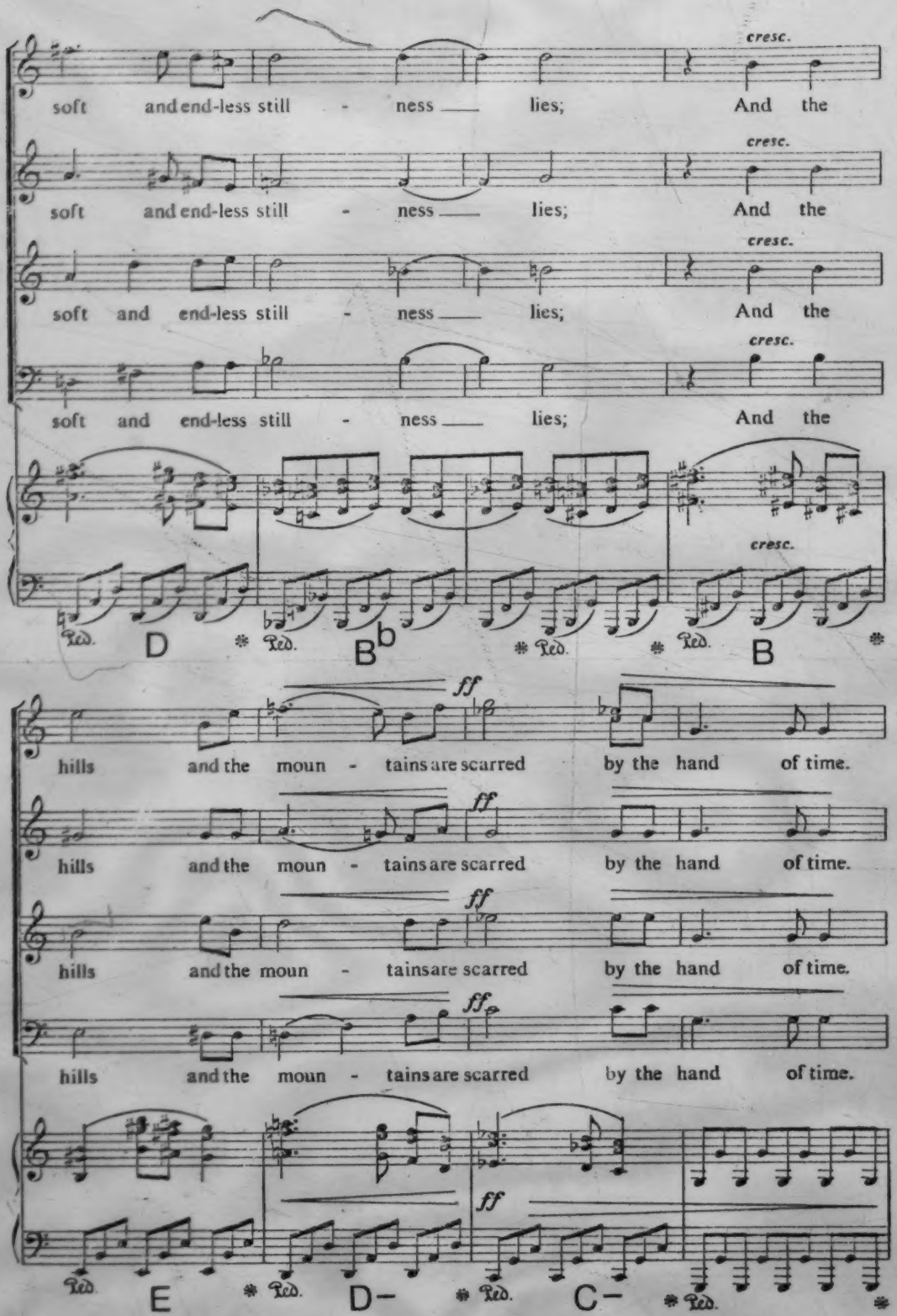
Example 61. Comparison of Textures.

pp
There are si - lenc-es
pp
hills and the moun - tains are
hills and the moun - tains are
hills and the moun - tains are
hills and the moun - tains are
Ped.
Ped.

Harmony

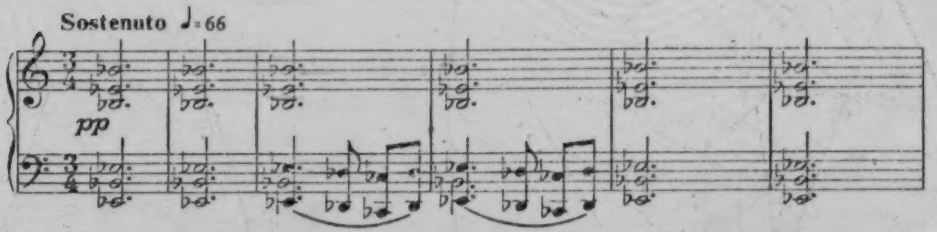
This section is firmly grounded in $E^{b}+$ but there is an enharmonic modulating passage characteristic of Ridout. The example below shows the use of enharmonic and sudden modulations in rapid succession.

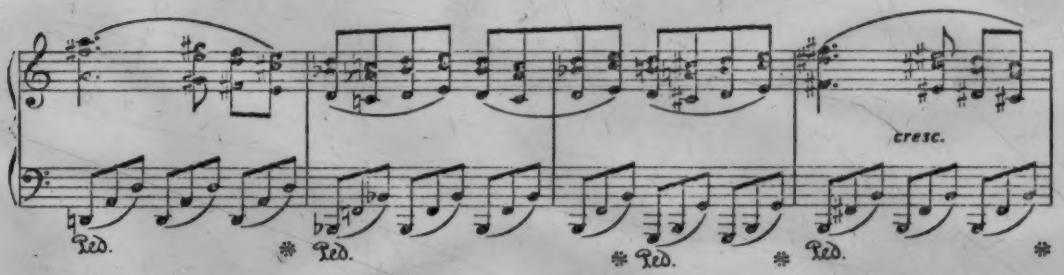
Example 62. Modulations.




cresc.
soft and end-less still - ness lies; And the
soft and end-less still - ness lies; And the
soft and end-less still - ness lies; And the
soft and end-less still - ness lies; And the
Ped. D * Ped. B♭ * Ped. * Ped. B *
ff
hills and the moun - tains are scarred by the hand of time.
hills and the moun - tains are scarred by the hand of time.
hills and the moun - tains are scarred by the hand of time.
hills and the moun - tains are scarred by the hand of time.
Ped. E * Ped. D- * Ped. C- * Ped.

Seventh or other added-note chords are virtually non-existent. Many of the chords omit the third, lending a modal flavour.

Example 63. Absence of Thirds.

The chord vocabulary is mainly direct and the writing is characterized by frequently doubled thirds, when they do occur.

Example 64. Thirds.

The harmonic rhythm, notwithstanding the modulatory sections, is static for long periods of time.

Melody

The melodic invention of this section is anchored in the tonic-

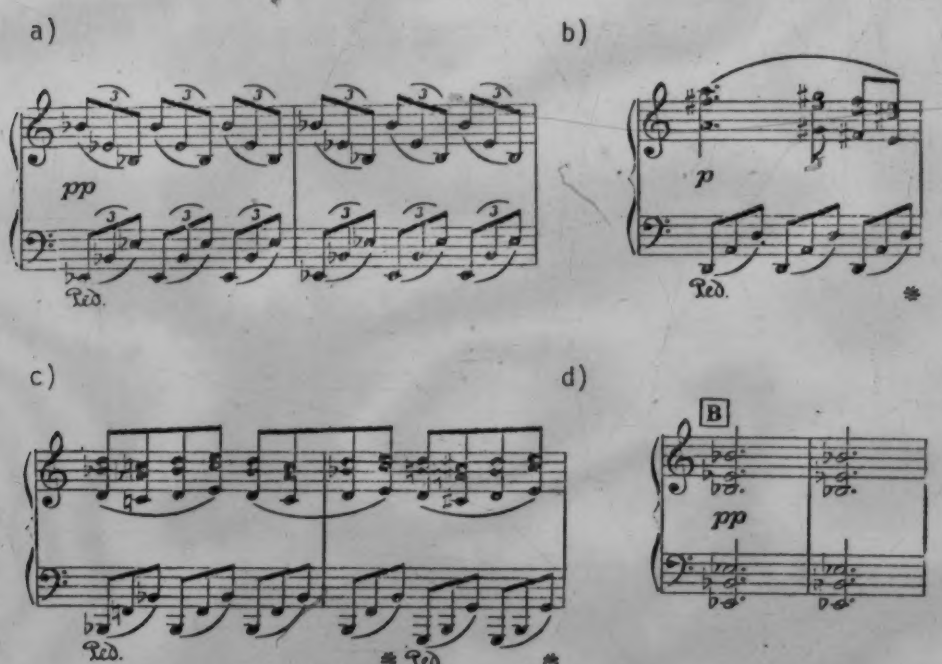
dominant relationship and the chordal writing and melodic shape reflect it.

Example 65. Melodic Shape.

The melodic movement is stepwise and undulating in the orchestral accompaniment. There are two climaxes on the words "the mountains are scarred," and "sweet are the joys of age."

Rhythm

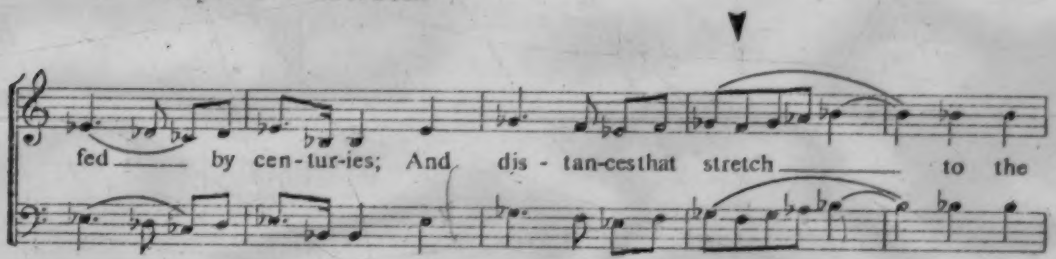
The rhythmic patterns of this section are of four varieties:

Example 66. Rhythmic Patterns

The rhythmic continuum is a steady 3/4, altered only by textual considerations. The section is largely homorhythmic.

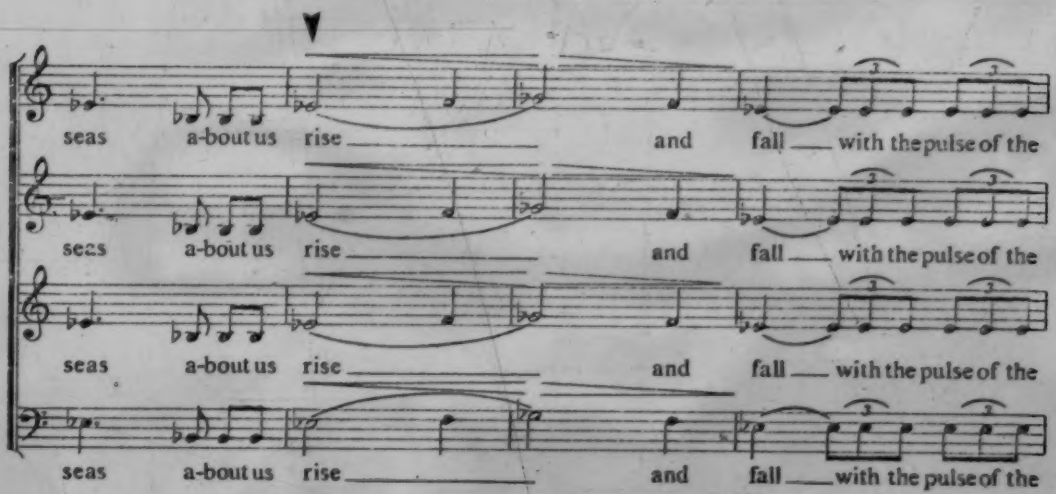
Growth

The section is written in parallel binary form (AA'). It displays text influence at work on Ridout's style. Word-painting is not a general characteristic of the composer, however three bars before letter A the word "stretch" is extended one additional beat.

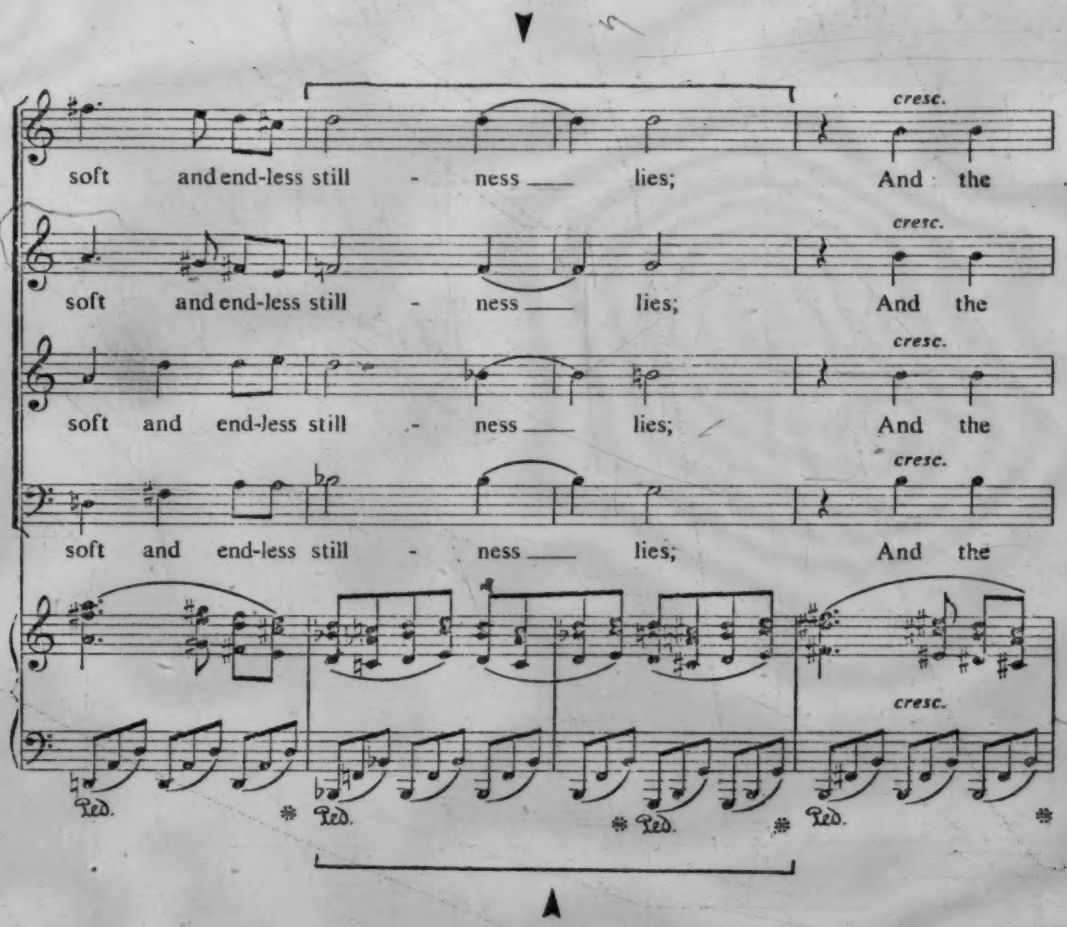
Example 67. "Stretch"



Similarly, the word "rise" is musically illustrated.

Example 68. "Rise"

seas a-bout us rise and fall with the pulse of the
seas a-bout us rise and fall with the pulse of the
seas a-bout us rise and fall with the pulse of the
seas a-bout us rise and fall with the pulse of the

At seven bars before letter B there is a rhythmic hemiola underscored by an orchestral figure reminiscent of Vaughan Williams' *Serenade to Music*.

Example 69. Hemiola.

cresc.
soft and end-less still - ness lies; And the
soft and end-less still - ness lies; And the
soft and end-less still - ness lies; And the
soft and end-less still - ness lies; And the
Ped.

Section II

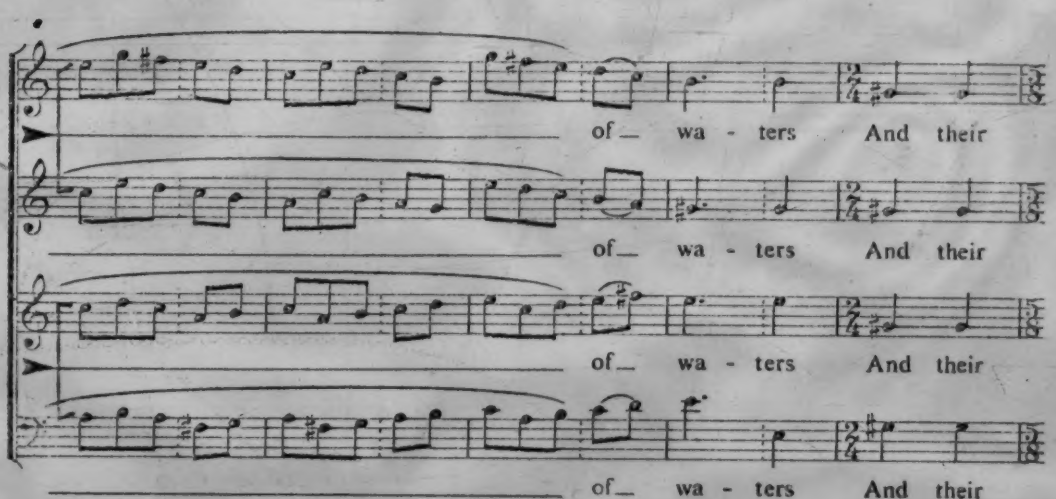
Sound

The unison choral writing continues as does the choice of chordal fifths. The section opens with alternating choral and orchestral phrases and in the last part of the section the two forces join.

Harmony

The harmonic vocabulary increases slightly in complexity but the lines remain easy to play or sing. The choral thirds continue as in Section I.

Example 70. Choral Thirds.

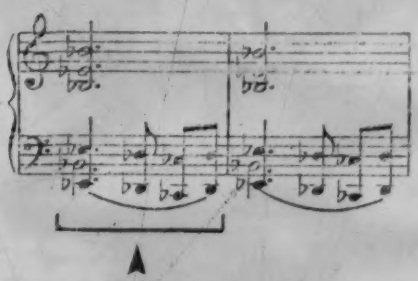
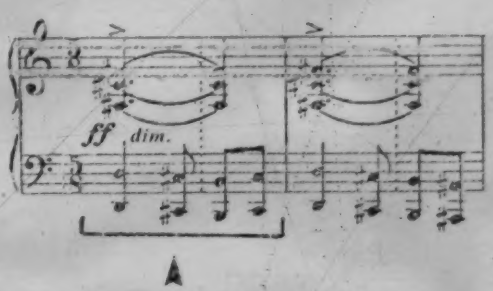


Although B- is the key centre of this section, Ridout indulges in modulatory vagaries moving to D-, B+, touching on G+, E-, E+ and $B^{b}+$. The harmonic rhythm is accelerated and related to the 5/8 time signature.

Melody

The melodic movement remains stepwise with an occasional leap for variety. The orchestral accompaniment is characterized by wide leaps. The melodic bass line of the accompaniment, now in 5/8, is derived from the first section.

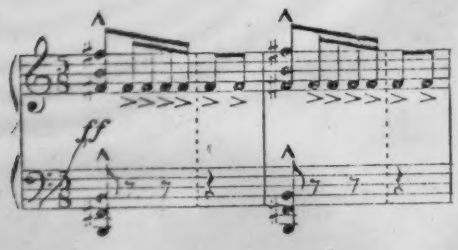
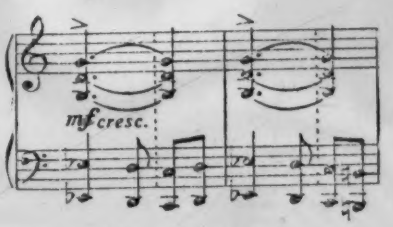
Example 71. Bass Line Derivation.

a) Section I

b) Section II

Rhythm

The 5/8 rhythm was apparently chosen to reflect the main theme of the text. Such phrases as "The rivers fall and tumble like carefree children," "The mountains skip and gambol like rams," or " their blood leaps to the rush of waters," seem to suggest a rhythmically vital

choice of metre. There are two basic rhythmic motives. The first establishes the frenetic, disjointed motion of the section, and the second links this section to Section I.

Example 72. Rhythmic Motives.

a)

b)

Growth

The section is organized in an ABA form. The derived melodic accompaniment links this section to Section I.

Section III

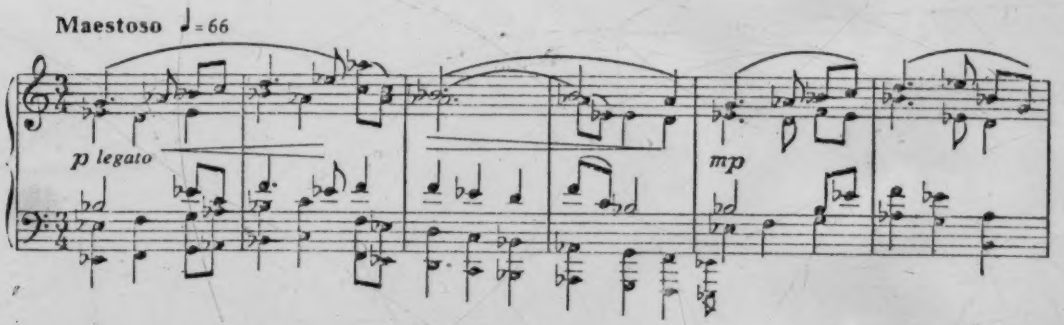
Sound

The texture is greatly thickened in contrast to the first two sections and is largely homophonic. The orchestra opens in four-part, close harmony and the sopranos and altos enter at the fifth bar in unison. After letter K there is a short three-bar phrase for unison tenors and basses and then four-part choral writing without orchestra leads to the grand pause at letter L. The second half of the section features both components (choir and orchestra) in four-part harmony, concluding with unaccompanied choir.

Harmony

In contrast to the first two sections, the closing section features a richness of harmony achieved by close part-writing and an expansion of chordal vocabulary.

Example 73. Rich Harmony.

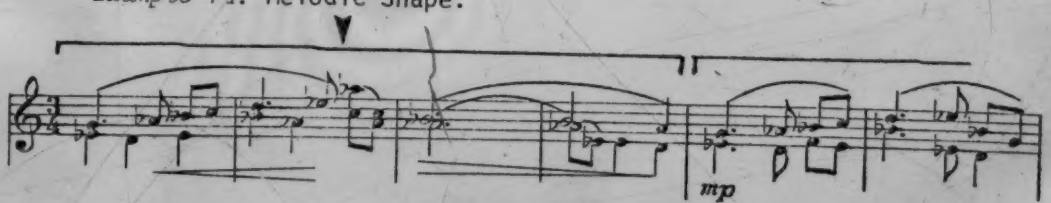


The section is written in $E^{b}+$ (as was Section I) with a modulation through E+ (eleven bars after letter K) to E- (six bars before letter L) and a return to $E^{b}+$ without modulations from letter L to the end.

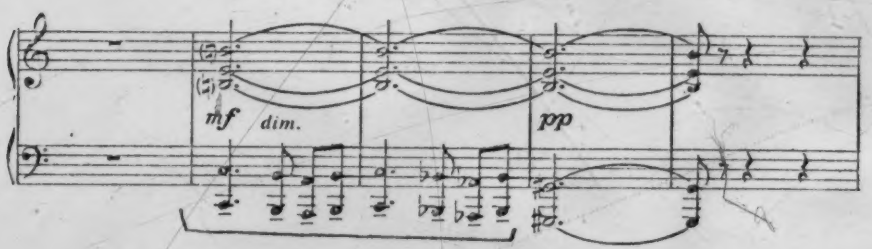
Melody

The melodic shapes of this section are predicated on a series of arches of varying lengths. The first four orchestral bars illustrate a typical melodic shape.

Example 74. Melodic Shape.

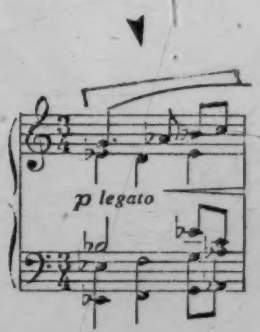


This particular melody is stated four times in this short section. Although the melodic movement is generally stepwise, there are occasional leaps. After letter K there is an echo of melodic and harmonic material from Section I.

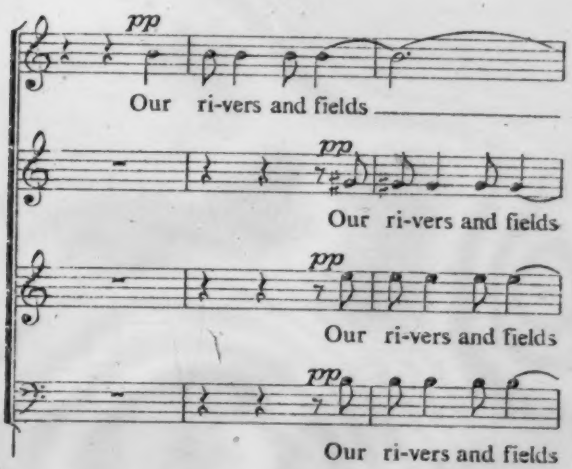
Example 75. Echo.

The melodic peak occurs on the word "joy," two bars after letter M.

Rhythm

The composer tends to focus on a few rhythmic motives, and feature them throughout his composition. The unifying motive of this section occurs in the first bar of the orchestral introduction to this section.

Example 76. Rhythmic Motive.

Rhythmic variety is provided by use of syncopation or, more simply, by a choice of various rhythmic combinations in 3/4 metre. The section is homorhythmic.

Example 77. Syncopation.



Growth

The section is in ternary from: A (23 bars) B (14 bars) A^1 (22 bars). The two outer movements are balanced in texture, dimensions, tonalities and sound, while the shorter middle movement provides a textural and melodic contrast.

CHAPTER IV

SUMMARY OF RIDOUT'S STYLE

In Chapter II the influences on Ridout's style were examined in some detail. This chapter will relate those influences to Ridout's choral works and summarize common characteristics of his style which have arisen as a result of the examination of his music in Chapter III.

The Influences

Gustav Holst

(Use of fourths; rhythmic vitality; 5/4 related to text)

Ridout's use of fourths in both *The Dance* and *Four Sonnets* has been noted, and rhythmic vitality has been shown to be an integral feature of all his music. The use of metre related to text was remarked upon in the middle section of *When Age and Youth Unite*. There is also frequent use of hemiola.

Anglican Church Music and Healey Willan

(Plainchant; hymns; Romanticism)

Ridout's most extensive use of plainchant is in *Pange Lingua*. He also echoes a mediaeval sound in his use of modality, especially in the introductions to *Four Sonnets* and *When Age and Youth Unite*. In all his works there is a general richness of harmony and conservatism in the handling of musical elements which harken back to the nineteenth century.

Igor Stravinsky

(Chromatic harmonies; rhythmic variety; ostinato; new orchestrations; unifying intervallic motives)

Chromatic harmonies abound in Ridout's work, although not to the same extent as in Stravinsky's. His chords are usually added-note chords, rather than exotic, distant or experimental. His use of ostinato was observed in *The Dance*. Orchestrations are traditional, although in *Pange Lingua* woodwinds are absent. Both thirds (*When Age and Youth Unite*) and fourths (*Four Sonnets*) are used as recurring and unifying intervals; they are used both melodically and harmonically.

Jazz Elements

(Added-note chords; syncopation)

The metamorphosis of the cantus firmus in *Pange Lingua* is the best example of jazz syncopation in Ridout's work. Other examples abound. Added-note chords, as has been stated, are common in all of his works except in *When Age and Youth Unite*.

Ridout's Style

Ridout's style may be summarized under the five headings which were used to examine his music (SHMERG).

Sound

Conservative orchestration is predominant. The orchestral texture is varied in *Four Sonnets* where he occasionally achieves an

impressionistic effect, and in *Pange Lingua* the orchestra is used for percussive, punctuation effects. The sound is also contrasted through the use of various vocal/orchestral combinations: a cappella chorus, orchestra alone, choral sections alone or in combination (SA, TB, SSA, etc.). There is a predilection for homophony in all the choral works.

Harmony

The chord vocabulary is consistent in the use of added notes: sevenths, ninths, elevenths. Excursions into many keys prevail and the key signature seems to have slight bearing on the predominant tonality (*The Dance, Pange Lingua, Four Sonnets*). Counterpoint is a secondary feature and is used sparingly in *The Dance, Pange Lingua* and *Four Sonnets*. Traditional harmony with conservative chord choices is characteristic of *When Age and Youth Unite*.

Melody

Melodic movement is varied: leaping and chromatic (*The Dance, Pange Lingua*), stepwise and conservative (*Four Sonnets, When Age and Youth Unite*) or based on chordal patterns (*Four Sonnets*). Ostinato is used in *The Dance* and *Four Sonnets*. The interval of the fourth figures largely in *The Dance* and *Four Sonnets*, and the interval of the third in *Pange Lingua, Four Sonnets* and *When Age and Youth Unite*. These intervals are used for harmonic and melodic development to help unify the works. Melodic climaxes occur at high points in the text in *The Dance, Pange Lingua* and *Four Sonnets*.

Rhythm

Syncopation is widely used in *The Dance, Pange Lingua* and *Four Sonnets*. Unifying rhythmic motives are used in the same three pieces and they are varied by diminution and augmentation.

Growth

Traditional forms are used in *Four Sonnets* and *When Age and Youth Unite* and forms based on text division into verses and related to text development are used in *The Dance* and *Pange Lingua*.

Conclusion

Ridout's style spans the musical continuum from Holst to Stravinsky. It is an amalgam of neo-Romanticism flavoured by vitality of rhythm and jazz-like harmonies. It is unique and at the same time derivative, a twentieth-century compromise. Ridout himself makes a final pronouncement on his style:

> 'My present style as a composer?'. . . 'Well, I think that it still varies, it still mixes. That is, I keep on falling back on the late romantics--Strauss, Elgar . . . But I notice with the last few works I have done that there is a trend toward simplicity; that is, very little counterpoint, very simple vertical harmonies and the only thing that can be considered at all complex is rhythm. I cannot show any enthusiasm for the new-frontalist serial school that follows Anton Webern. I enjoy listening to the works of other people doing that, but it is the same as looking at somebody who is swallowing swords. I find it quite fascinating, but I'm not going to do it myself . . . I feel that I do represent a certain school of thinking which is very poorly represented here: shall we say, the conservative element, that is, people like Oscar Morawetz and even Glenn Gould and myself. We do represent a rather curious little island of reaction. But

one thing I would like to make clear: it is harder to be a reactionary now than it is to be a revolutionary, because everybody is a revolutionary' . . .[10]

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[10] Blume and Potvin, *Thirty-Four Biographies*, p. 89.

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APPENDIX

BASIC COMPONENTS FOR ANALYTIC HYPOTHESES

from Jan LaRue's *Guidelines for Style Analysis*, New York: W.W. Norton, 1970.

Sound

Timbre: selection, combination, degree of contrast of instruments and voices.
Range, tessitura, gaps, special effects, exploitation of idiom, surface articulation.
Texture and fabric: doubling, overlap, contrast of components; homophonic, cantus firmus, contrapuntal, polarized (polychoric; melody/figured bass or 2+1; melody/accompaniment; solo/ripieno).
Dynamics: terraced, graduated, implied by instrumentation or range; types and frequency.

Harmony

Main functions: color and tension.
Stages of tonality: linear and modal, migrant, bifocal, unified, expanded, polycentric, atonal, serial. Analysis or nontonal, nonserial styles as structures of variant stability/instability.
Movement relationships, interior key schemes, modulatory routes.
Chord vocabulary (direct, indirect, remote), alterations, dissonances, progressions, motifs, sequences.
Harmonic rhythm: chord rhythm, inflection rhythm, key rhythm.
Part exchange, counterpoint, imitation, canon, fugue/fugato, stretto, augmentation/diminution.

Melody

Range: mode, tessitura, vocal/instrumental.
Motion: stepwise, skipping, leaping, chromatic, active/stable, articulated/continuous, chromatic/level, etc.
Patterns: rising, falling, level, wave, undulating, sawtooth (RFLWUS).
New or derived: function as primary (thematic) or secondary (cantus firmus, ostinato).
Middle and large dimensions: peaks and lows.
(See also *Growth*: options for continuation)

Rhythm

Surface rhythm: vocabulary and frequency of durations and patterns.
Continuum: meter (regular, irregular, additive, heterometric, syncopated, hemiolic); tempo; module or dimensions of activity (fraction, pulse, motive, subphrase, phrase, sentence, larger grouping).
Interactions: textural rhythm, harmonic rhythm, contour rhythm.
Patterns of change: amount and location of stress, lull, and transition (SLT).
Fabrics: homorhythmic, polyrhythmic, polymetric; variant rhythmic density.

Growth

Large-dimension considerations: balance and relationship between movements in dimensions, tempos, tonalities, textures, meters, dynamics, range of intensity.

Evolution of control: heterogeneity, homogeneity, differentiation, specialization.

Sources of Shape:

Articulation by change in any element; anticipation, overlap, elision, truncation, lamination.

Options for continuation: recurrence, development, response, contrast.

Sources of Movement:

Conditions: stability, local activity, directional motion.

Types: structural, ornamental.

Module: the pervading or characteristic growth segment.

Text Influence

Choice of timbre; exploitation of word-sound for mood and texture; word evocation of chord and key change; clarification of contrapuntal lines by forceful keywords; influence of word and sentence intonation on musical line; limitation by awkward vocables; influence of word rhythms on surface rhythms and poetic meter on musical meter; degree of adherence to text form (line, stanza, refrain, da capo, etc.) in articulations and options for continuation; concinnity or conflict in mood changes, fluctuations of intensity, location of climax, degree of movement.